musical
COURIER

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AUGUST, 1947
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ARTURO DI FILIPPI. Managing Director Opera Guild of Miami, Head of Voice Department, University of Miami

. . . ARTISTS IN ACTION . . .

JENNIE TOUREL and GEORGE REEVES

backstage at Covent Garden between numbers of Miss Tourel's London recital debut on June 22. Mr. Reeves flew to England to accompany Miss Tourel and will tour with her exclusively in the United States during the coming season. Miss Tourel also made appearances as soloist with the London Symphony, the Royal Philharmonic under Beecham, and a broadcast with the BBC Orchestra. She returned to the United States at the end of June for summer engagements. (Photo © Press Illustrations.)

PROGRAM PLANS.

Gladys Gladstone, pianist, winner of 1943 Young Artists Contest sponsored by the National Federation of Music Clubs, and Frederick Davis, conductor of the Salt Lake Philharmonic Choir, discussing final details of their joint concert recently at Kingsbury Hall, Salt Lake City, Utah. (Boyart Photo.)

DOROTHY MAYNOR

leaving LaGuardia Field for her first extensive South American concert tour. She is scheduled to sing 40 concerts in Argentina, Brazil, Chile, Peru, Colombia, Panama, Venezuela, Puerto Rico, Haiti and Jamaica. She returns to this country in late September for concerts here.

AT SCHEVENINGEN, HOLLAND.

On the terrace of the Kurhaus, are (left to right) Dr. Rudolf Mengelberg, composer; Annie Woud, contralto; Mrs. Ignace Neumark; Alexandre Tansman, composer; and Ignace Neumark, conductor of the Kurhaus Concerts. (Photo © by Persfotobureau "Thuring.")

. . . Concerts, Opera and Travels Occupy Musicians

MARGARET SITTIG, violinist, and FREDERICK V. SITTIG, pianist, her father, in Palm Beach, Fla., where they gave their annual recital and a program at the Norton Gallery of Art in West Palm Beach. Upon their return north they appeared at the State Teachers College, Stroudsburg, Pa.

ANGELICA TUCCARI,

coloratura soprano of the Rome Opera, who, in Rigoletto, Lucia, Don Pasquale and other productions, was a favorite of GI audiences during the war. (Photo by de Martino.)

SAILING

on the U.S.S. Saturnia for a summer in Italy, are Giovanni Martinelli, who is returning to visit his family for the first time since the war, and Brooks McCormack, young American tenor, who will fulfill a series of opera engagements in Rome, Venice, Florence and Milan. (Photo by Ben Greenhaus.)

←— UNIVERSITY HONORS ARTIST PAIR.

Benno Rabinof, violinist, and Mrs. Rabinof, who were awarded Doctor of Music degrees at Lincoln Memorial University, Harrogate, Tenn., chat with Dr. Kincaid, president of the University, and Dr. LeFarge, a faculty member. It was the first time in the history of the University that degrees had been conferred upon a husband and wife at the same time. Mrs. Rabinof is a pianist and composer and her husband's accompanist.

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CHICAGO HEADQUARTERS:
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HOLLYWOOD:
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd.
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Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.
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SWEDEN: Torsten Ahlberg, Ovanskogaliden 4, Goetheborg.

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Opera Production Problems

The recent formation in New York of the League of Opera Producers, which Charles L. Wagner has been chosen to head, shows that American impresarios felt a need for solidarity. The group, at its meeting early in July, planned to open discussions with the American Guild of Musical Artists, Inc., concerning the new AGMA Standard Opera Company Basic Agreement for the employment of solo singers, choristers and ballet dancers.

Alfredo Salmaggi cancelled the performances of his Popular Price Grand Opera, Inc., at Carnegie Hall after June 30 because he did not wish to accept new standard agreement with AGMA.

Mr. Salmaggi's office, in a release to the press, alleged that one of the reasons he did so was that it ran for two years; another was the restriction in the use of foreign artists, which in Mr. Salmaggi's case "was limited to one per season."

It is reported that AGMA was opposed last season to the organization of the proposed United States Opera Company in Chicago with a nucleus of noted foreign artists, and that it also required posting a bond to cover the salaries of the chorus for a certain period. The season was never given.

One can applaud in general the purpose of AGMA to protect the rights of the American artist, and to prevent the disaster—common not many years ago—of opera companies opening with insufficient guarantees and then becoming "stranded." It parallels the work of the Actors' Equity, which has standardized the terms of theater employment, and has had similar rules concerning the use of British actors in America—in some cases insisting that this must be on an exchange basis.

The controversy over American vs. Foreign Artists is bound to assume greater dimensions as the musicians of Europe begin to flock here. It is no secret that our major opera companies—cut off for some seven or eight years from their principal sources of new artistic recruits in Europe—badly need some "new blood"—reinforcements of the best available artists. The rich possibilities are apparent to anyone who has listened to some of the recent recordings imported from abroad.

Let us by no means discriminate against the American artist, but not shut the door either to fellow singers from other lands if they are acceptable on other grounds, as well as artistic ones.

• • •

On the matter of costs, the impresarios have been doing some brow-mopping. It is true that this is probably part of the rising spiral of prices which was accelerated by the removal of the OPA restrictions. But, even before that, the Metropolitan Opera Association waited until the very minimum period possible in which to stage their season last year before coming to terms with AGMA on its chorus contract. This year the new AGMA Standard Opera Contract requires the smaller opera organizations who appear in New York to pay choristers some $11 a performance, as against some $9 last year.

As regards solo artists, though impresarios may enter into any contracts with their stars at higher rates, the smaller companies have minimums for various grades of role. These have been raised.

We have no space to go into the vexed matter of dancers', musicians', and electricians' salaries. A special crew is needed to move the show into and out of the theatre.

If anyone feels that the life of an impresario is attractive, he would do well to get in touch with the League of Opera Producers, for he is going to need a friend or two—and some good advice!

SUMMER PRANKS.
Antal Dorati, musical director of the Dallas Symphony, and daughter Tonina enjoy being together after Daddy's European summer conducting tour. (Photo by Erica, N. Y.)

Publishers with Myopia

Lajos Shuk, alluding to what he calls "your highly constructive article about the difficulties in distributing American music abroad" (June issue, Page 3), writes from Los Angeles to remind us that he indited a letter on the same subject which the Musical Courier published on Feb. 12, 1934—anticipating by 13 years a recent State Dept. preoccupation.

Mr. Shuk related that, having been instrumental in presenting some works of modern Hungarians in New York and Los Angeles, he "thought it only fair to give the first performances [in Europe] of some compositions of younger American composers." He wrote to two of them and in one case received no reply, while the other "wrote a charming letter but advised me to turn to his publisher."

"After weeks of search we discovered that one of the compositions was published right here in Vienna" [where he happened then to be]; "the other was only to be procured in Boston, and the publisher *did not care to loan* piano scores, nor give an artist's copy of the orchestral score."

He concludes: "What our composers need is better advertisement in the catalogues, whether their works are to be found in Europe, and a greater willingness on the part of their publishers to send European conductors sample piano or orchestral scores. The light music of America conquered the world—Asia and Africa included—on account of such methods. . . .

"Facing the prejudice of the European press and public" [this was more than a decade ago] "I perspired blood, mopped my brow, and sighed after my last Budapest concert, at which I gave two first performances of excellent, ambitious American compositions."

Maybe this should be headed "Royalty Greed Proves Composers' Bane," or "What Grandma Failed to Tell Little Rollo."

ON THE COVER

Dr. Arturo di Filippi, tenor, born and trained in Italy, has sung in concert, opera and radio in many European capitals and leading cities in this country. For the last eight years his activities have been largely confined to Florida, where he has founded the Miami Opera Guild and heads the University of Miami's voice department. (See story, page 29.) (Photo by Sarli, Miami.)

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Sixty-Eighth Year
August, 1947

THE MUSICAL PARADE: By the Staff

Epochal is the reported plan for adding television screens to phones, which the Zenith Radio Corp. of Chicago announced recently. It seems the speaker will just pick up his receiver and ask for "phone-vision," and he'll be able to take in radio shows and at the same time "use his phone for ordinary calls without interference."

We foresee a complicated new opera—say by Menotti, composer of The Telephone—in which there will be some ingenious contrapuntal combinations as the Merry Millers of Flourtown combine with the hero's I Love You Truly.

• • •

News source reports much to-do at the Opéra-Comique about the 2,500th performance of Carmen, with four singers alternating as the heroine, three as Escamillo, two as Micaela, while doughty Raoul Jobin cared for the hero all alone. What a man! . . . A "Strad" belonging to Caryl Oakes of Bloomington, Ind., worth oodles and recently stolen, was found in a N. Y. pawnshop, where it had been exchanged by a burglar for thirty bucks. But, don't all of you begin looking up that old fiddle in the attic.

Now it's Helen Traubel who can write Doctor before her name, as USC bestowed honorary Mus. Doc. degree on the soprano at Los Angeles. . . . N. Y. City Center is going to do new productions of Don Giovanni and Werther next fall, also still toying with idea of The Troubled Island, an opera about Haiti by William Grant Still, provided enough sponsors can be secured. . . .

• • •

Frau Wagner was sentenced to 450 days at special labor service, confiscation of 60 per cent of her personal wealth, 230,000 marks (worth about $23,000 in our money, though she said it belonged completely to her children), and was prohibited from holding public office, becoming a member of any political party, and from owning an automobile, on the grounds that she used her position as head of the Bayreuth Festival "actively to promote Hitler and the Nazi party, thereby setting an example for hundreds of thousands of others. . . ."

• • •

Samuel R. Rosenbaum, Philadelphia attorney who is active, too, in the world of music, sends us some details about the late Henri Casadesus, uncle of Robert, the pianist, and *doyen* of the remarkable family of that name. Henri, in addition to founding the French Société des Instruments Anciens (which made a tour here some 15 years ago) was also active in promoting interchange of music and artists between France and our country. He was greatly responsible for the movement for rediscovery of old-time music, which has spread to many lands, and long served as violist of the Quatuor Capet in addition to his work as a composer. He had an apartment atop a house on the slopes of Montmartre which was a museum of old instrument lore, and much frequented by artists of music and the theatre. His son Christian is a noted actor; his daughter Gisèle a life member of the Comédie Française; his widow, Marie-Louise, is well known as a harpist; and three generations of the family include other musicians and actors.

• • •

TONAL TATTLING.—Jessica Dragonette, radio and concert soprano, wed to Nicholas Meredith Turner, N. Y. contractor and builder, by Cardinal Spellman in his private chapel. . . . The "Met" plans to open Nov. 10 for an 18-week season, which will feature a new staging of the Ring and likely Britten's Grimes. . . End of Covent Garden season in London saw opera debut of Leni Lynn, 22-year-old American revue singer, as Sophie in Rosenkavalier. . . . Alexander Smallens appointed music director at Radio City Music Hall, and will take up baton there in the fall. . . .

Two films on the Bear of Bonn are in the offing—one by Walter Risch titled My Immortal Beloved, may be done by Boris Morros and William Le Baron, and the second, called Life of Beethoven, is being written by Sidney Buchman as an independent venture. . . .

Helena Bliss, soprano, and John Tyers, tenor, both known to musical comedy, wed recently in Los Angeles, where they appeared in The Fortune Teller. . . . Theodore Bloomfield has formed the Cleveland Little Symphony and will give a concert series in the coming season in the Ohio City. Orchestra has 30 members, is operated on co-op basis and first concert netted them $50 apiece. Mr. Bloomfield, in New York recently, was guest conductor of ABC Symphony on July 12 broadcast. . . .

Mr. and Mrs. Lauritz Melchior have become American citizens. . . . Huron College, in South Dakota, recently conferred an honorary Mus.D. degree on Geoffrey O'Hara, composer. . . .

• • •

The passing of Jack Salter, for some 20 years a prominent New York music manager, in Los Angeles early in June brought expressions of regret from notables, including Edward Johnson and Jesse L. Lasky. Among those who cabled condolences was Yehudi Menuhin, then in Europe, who said: "Deeply grieved to learn of the passing of most valued friend. . . . Send my heartfelt sympathy and love." When Hephzibah Menuhin (Mrs. Lindsay Nicholas) arrived in the U. S. last December from Australia, she accompanied her brother (who was playing with the Los Angeles Philharmonic) on a visit to his former manager and they passed a happy afternoon together.

A memorial service for Mr. Salter was held at New Kirk o' the Heather, Forest Lawn Memorial Park, Glendale, Cal., at which a eulogy was spoken by Dr. Glenn Randall Philips, pastor of the First Methodist Church of Hollywood.

THE LATE JACK SALTER,
former New York concert manager, with his son, Jack, Jr., who served in the U. S. Bomber Air Force for three years, from a photograph taken at Garden of Allah, the Salter home in Los Angeles.

Boston Symphony gave concert in the new Herbert Lowell Dillon Gymnasium at Princeton, to mark the climax of that University's bicentennial, before some 2,000, including 450 delegates from colleges throughout world. . . . Another Italian child conductor, Ferruccio Burgo, *aet.* 8, had a less cordial welcome than another compere of nine when he conducted the Rome Opera Orchestra recently. . . . Gabriel Heatter told "The Life Story of Maryla Jonas" on Mutual Network, on recent Sunday eve., his narrative being based on Liberty Magazine story, The Lady Who Has Lived, by Howard Taubman, of N. Y. Times. . . . Dispatches from London some time ago reported death of Herman Darewski, who, though born in Russia, did a lot of theatre conducting in England and wrote light musical hits aplenty. . . . Alec Templeton named among the 58 "most popular people in U. S.," as shown by a Gallup Poll, Look Magazine reports. . . . Petrillo, grilled before House Labor Committee, has threatened to "stop" all network broadcasting unless a proper agreement is negotiated. This in addition to announced termination of union musicians' making of recordings and transcriptions. What cereal does that man eat? . . .

• • •

Excerpt from review of concert performance of Madama Butterfly at Lewisohn Stadium (from N. Y. Times): . . . "Dramatic Illusion was not helped . . . when Madame Butterfly, in the person of a chilly Miss Steber, put on a mink wrap to die in. . . ." Oh, well, with the American troops in Japan, there have been a good many innovations. . . .

• • •

Latest report is that Britten's opera, The Rape of Lucretia, is to be done on Broadway this fall by Giovanni Cardelli's Opera Theatre, which produced the work recently in Chicago. . . . And they plan to stage his Albert Herring, too. . . .

Vermont State Symphony and Gordon String Quartet gave festival at Middlebury, Vt., July 6. . . . E. J. Tait, veteran Australian musical and theatrical mgr., passed away recently, according to cables from the Antipodes. . . .

German bands and orchestras have been forbidden to play The Star-Spangled Banner except by special authorization of the U. S. Army, says AP dispatch from Berlin—reason being to make sure they play it properly and don't do any parodying. . . . At Llangollen Eisteddfod, a Hungarian workers' choir won the male-voices contest and $200 prize. . . .

A "Field Day" at Berkshire Festival, July 29, presented the Boston Symphony under Koussevitzky, and demonstrations of new advances in the fidelity of phonograph recordings. . . . Gian-Carlo Menotti working on a new serious, full-length opera, The Consul, said to depict woes of displaced persons in Europe. . . . S. Hurok left by plane from La Guardia Field, July 6, for "talent hunt" in Central Europe and Russia, promising to hold confabs with various dance groups for the International Festival of this art at "Met" Opera House next Spring.

• • •

A new British film, The Magic Bow (which purports to be a life of Paganini, and has some fine playing done by Menuhin) "entangles the artist so hopelessly in the web of love that it's a wonder he was ever able to play a note," says the N. Y. Times review. Ah, but some fiddlers are very accomplished. . . .

• • •

Apropos of some summer opera of the last half century, G. B. R. warbles:

Sing a song of sixpence,
Admissions for a dollar,
Atmosphere may be a little close,
But, golly, how some of 'em holler!

GLYNDEBOURNE FESTIVAL PREMIERES NEW OPERA BY BRITTEN ON MAUPASSANT TALE

(By Special Correspondence)

London

The Glyndebourne Festival which opened recently, featured the world premiere by the English Opera group of Benjamin Britten's Albert Herring.

The libretto for Britten's opera, adapted by Eric Crozier from Guy de Maupassant's story, Le Rosier de Madame Husson, changes many details of the original story. The French tale told of one Isidore, a village youth crowned in a contest for the most virtuous among its citizens, who ironically becomes a drunkard and dies of alcoholism. Crozier has set the story in England and given it a lighter touch.

The setting is May Day in a village of Suffolk. Albert Herring, the highly repressed only son of a widow, wins the award as May King since there is no girl found sufficiently virtuous to be crowned Queen of the May! The committee, headed by Lady Billows, the town's most respected dowager, Miss Wordsworth, the prim schoolmistress, Mayor Upfold and Vicar Gedge, crown him with a wreath. The tongue-tied young man can only stutter, "Thank you."

Various festivities follow, in the midst of which Albert's lemonade is given a surreptitious dose of rum by two of the more ribald villagers. The result is surprising—and highly amusing. He goes on a terrific binge, and as a result sheds his inhibitions, frees himself of his mother's domination and becomes a demon with the ladies.

The sudden disappearance of the erstwhile paragon causes much woe. After the pond has been dragged to find his body, and only Albert's crushed wreath is found in the road, he reappears in an unkempt state before the loudly wailing circle of mourners. The comedy ends happily, with approval by all concerned for his transformation.

Subtle Touches in Scoring

Britten has again used the small orchestra of twelve players such as was employed in The Rape of Lucretia. In this work he has treated it with even greater skill and expressiveness, including many deft, original touches in the scoring. These include many satiric bits of descriptive writing, both in the vocal parts and the instruments.

The transparent and keen-edged music, in fact, redeems a certain overplain and sometimes literal quality in the text. There are some likenesses to the atmosphere of Peter Grimes, only in this case the overtones are comic rather than tragic. Despite the modernity of the musical idiom, there are again moments in which lyric flow is allowed full scope, as for example in the Vicar's soliloquy on Virtue.

In some respects, the score marks an advance in Britten's skill in operatic treatment. Thus, the different sentiments of the various personages are portrayed in music that is sharply differentiated, such as the pompous roulades of Lady Billows. The warm-hearted soul of Nancy, who is employed in the bakery, is given a franker type of song. The Mayor ponders the cares of his office with the proper weight, and the Schoolmistress alternates prim measures with some coloratura flights. In some of the ensembles these voices are combined with a good deal of art as well as imagination.

ANN AYARS,
California-born soprano, sings Euridice in the production of Orfeo at Glyndebourne.

Cast Gives Smooth Performance

The premiere on June 20, which was conducted by the composer, enjoyed a resounding success and was attended by a brilliant audience. Peter Pears made a particular hit in the title role, which showed his wonted vocal skill. Joan Cross was a most formidable and amusing Lady Billows, both in song, action and costuming. Other good impersanations were those of Roy Ashton as Mayor Upfold; Margaret Ritchie as the schoolmistress, Miss Wordsworth; William Parsons as the Vicar; and Nancy Evans as Nancy; Frederick Sharp as Boy Sid, the Butcher.

The production was under the direction of Frederick Ashton. John Piper designed settings and costumes with a touch of humor.

There were many recalls for the composer, who like Herring, limited his curtain speech to "Thank you."

The opera series at Glyndebourne opened with a revival of Gluck's Orfeo, with Kathleen Ferrier in the title role. She revealed a vocal equipment of surety, warmth and emotional conviction. The scene in Hades was effective. The settings were praiseworthy, if not particularly distinguished.

Of the three all-feminine leads, the other important roles are sung by Ann Ayars as Euridice, and Zoë Vlachopoulos as Amor.

Iturbi at London Festival

One of the features of the London Music Festival at the Harringay Arena was the appearance of Jose Iturbi as guest conductor of the London Philharmonic. Before some 10,000 he played the Mozart D minor Concerto and conducted from his seat. With his sister Amparo he played a two-piano version of Gershwin's Rhapsody in Blue, which was rewarded with cheers and followed by a number of encores. D.S.

Roman Singers of Sacred Music Here for Tour

The Roman Singers of Sacred Music, an a cappella choir of 54, including a group of boy singers, under the conductorship of Msgr. Licinio Refice, well-known composer-priest, arrived in New York on July 29 on the SS. Sobiesky from Europe. The choir includes singers from several Roman churches, and the visit has been authorized by the Pope.

The tour of the U. S. and Canada has been extended to 99 cities. The first appearance will be on the evening of Aug. 2 at the Polo Grounds in New York, followed by a visit to Washington, and on Aug. 9 another outdoor concert will take place at Ebbets Field in Brooklyn. The impresario for the tour is Vladimir Lubarsky.

Reichhold Forms Booking Bureau

Henry H. Reichhold, principal sponsor of the Detroit Symphony and the Detroit Music Hall, and who has interests in the recording and other fields in music, has formed his own concert booking bureau, according to a report from Detroit.

Flagstad to Make Opera Appearance in Chicago

Wagner's Tristan and Isolde will be presented by Artur Rodzinski, with Kirsten Flagstad as Isolde and Set Svanhom as Tristan, Sunday afternoon, Nov. 16, in the Chicago Civic Opera House, for the benefit of the Chicago Symphony Orchestra. George A. Kuyper, manager of the orchestra, said it will be Rodzinski's first operatic production after taking over the baton of the Chicago Symphony in October. Additional casting includes Dezso Ernster as King Mark, Herbert Janssen as Kurvenal, and Blanche Thebom as Brangaene.

Internationale Company Fall Series

The Internationale Opera Company plans another series of productions at Carnegie Hall this fall. The series is scheduled to open on Sept. 15 with Puccini's Turandot. Also listed in its prospectus, besides various standard works, are Zandonai's Francesca da Rimini, Puccini's Girl of the Golden West, Wagner's Tristan and Isolde, Ponchielli's La Gioconda, and the first New York hearing of a new American work, Cynthia Parker, by Julia Smith.

OLGA EISNER and MIMI BENZELL,
soprano of the Metropolitan Opera, her artist-pupil, right, at Mme. Eisner's studio before Miss Benzell left for London to sing the lead in a new operetta, The Chinese Nightingale. The soprano was also engaged by Sir Thomas Beecham to sing with orchestra under his baton in London. (Photo by Virginia F. Stern.)

Sargent and Hull Knighted

LONDON. — British musicians have recently been given special recognition. In the King's Birthday Honors List, issued in June, knighthood was conferred upon Dr. Malcolm Sargent, well-known British conductor, of the Liverpool Philharmonic, and other organizations. He has toured widely in other countries, including the United States, where he led the NBC Symphony as guest two seasons ago. Dr. Percy Hull, of Hereford, was also recently accorded knighthood. He is well-known for his work as organist and choirmaster, and has periodically led the Three Choirs Festival.

Among women artists given honors this year was Ninette de Valois, director of the Sadlers Wells Ballet, London, created a Dame Commander of the British Empire.

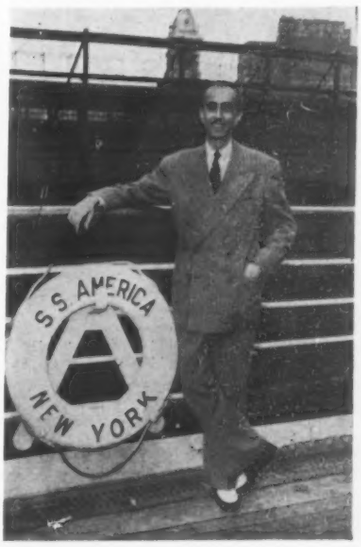
D'Andria Sails to Give Opera in Italy

Giorgio D'Andria, general director of the National Grand Opera, who since 1943 has directed the Griffith Music Foundation's opera season in Newark, N. J., left on July 29 for Italy where he will present a company made up of both Italian and American singers. Those engaged here include Ramon Vinay, tenor, and Christina Carroll, soprano, both of the Metropolitan Opera, and Eugene Conley, tenor, of the New York City Center and Chicago operas. The Italians, several from La Scala, Milan, include Tito Gobbi, Ofelia Fineschi, Giuseppe di Stefano, Italo Tajo, Carlo Tagliabue, Danilo Checchi, Mafalda Favero, Enrico Campi, Ebe Stignani, Mario Del Monaco and Renata Tebaldi. Music directors are Enrico Leide and Carlo Moresco. Performances will be given in September at the Teatro Augustus, Genoa; Teatro Lirico, Milan; Teatro Lirico, Turin; Teatro San Carlo, Naples. In the last named city Mr. D'Andria has been leased the entire company of the Teatro San Carlo, orchestra, ballet, chorus and roster of artists; this is believed to be the first time an outside manager has been in charge there.

Sem Dresden to Visit America

The Philadelphia Art Alliance has engaged for appearance here Dr. Sem Dresden, composer and director of the Royal Conservatory of Music, The Hague, Holland. Dr. Dresden, brother of Dr. Arnold Dresden, professor of mathematics and economy at Swarthmore College, will give lecture recitals on Contemporary Music in the Netherlands and the Scandinavian Countries.

(Below)
JACQUES DE MENASCE,
composer and pianist, left on July 9 by the SS America for concert and radio appearances in Europe and to act as chairman of the League of Composers Advisory Committee to the American Library in Paris. He returns for his American tour in October. (Photo by Alton Taube.)



LATIN AMERICA: Brazil Fetes Noted Visitors

By CEICAO DE BARROS BARRETO

Rio de Janeiro

The Brazilian Symphony Orchestra, under Jascha Horenstein's guest direction, had the collaboration of Witold Malcuzynski in a brilliant reading of Rachmaninoff's Concerto No. 3, in D Minor. The pianist revealed a wide range of tonal shades, accuracy and expressiveness throughout his performance, being well supported by the orchestra and conductor. The sizable audience applauded stormily, and soloist and conductor took several bows.

The program opened with Alexandre Tansman's Serenade, a first hearing in Rio. This suite of symphonic pieces, with great variety of rhythms and complex sonorities, had a convincing treatment by Mr. Horenstein. Mozart's Symphony No. 40 was less satisfying, although the andante was charming in its purity and simplicity. Mignone's Caicara had an interpretation full of vitality, the score impressing as a good contribution to contemporary music in Brazil. Wagner's Prelude to Meistersinger had a fine reading. Applause was long and fervent.

In the next concert of the Brazilian Symphony, again led by Horenstein, Malcuzynski was heard in Chopin's Concerto in F Minor, before a packed house. The artist's excellent pianism and sensitive feeling were expressed through a highly developed technique in a beautiful performance. Greatly acclaimed, the pianist played as encores a Chopin Etude, Waltz in C Minor and the Polonaise Brillante. Other items were Gluck's Iphigenie en Aulide, Villa-Lobos' Bachianas No. 1, and Tchaikovsky's Fifth Symphony, all given creditable interpretations.

Kleiber's Concerts

At the Municipal Theater of Rio, Erich Kleiber was the guest conductor with the Brazilian Symphony in an all-Beethoven program. His interpretation of this master's music is unique. He sets forth all the intimate details of the scores with perfect tonal balance, precision of rhythms and great expressiveness. The concert opened with the Egmont Overture in a colorful and dramatic version in which the orchestra reached a high level of performance. The First Symphony was delightfully projected, and the Eroica sounded with moving grandeur, all the program being received with warm ovation by the large audience, which recalled Kleiber to the stage several times.

The next concert under his direction was entitled "Old Vienna," and included a Mozart Serenade, Schubert's Symphony No. 5 and two pieces from the ballet Rosamunde, some Johann Strauss Overtures and Tales from the Vienna Woods. This program had a spirited performance and authentic expression, bringing "bravos" from the audience.

Adolfo Odnoposoff Soloist

Kleiber's fifth performance at the Municipal Theatre was an impressive event. The first part featured Dvorak's Carnival Overture and Cello Concerto in B Minor, the soloist being Adolfo Adnoposoff.

The cellist excelled in his fine bow technique and feeling for style, supported by the orchestra in perfect balance and expressiveness. The program closed with Tchaikovsky's Fourth Symphony in a finished and eloquent interpretation. A thunderous ovation from the large audience recalled Kleiber for many bows, and he shared applause with orchestra and soloist.

In his last concert Kleiber repeated some of the works he had already given. He left for Buenos Aires, where he will give a series with the Teatro Colon Orchestra.

Francescatti Acclaimed

Zino Francescatti was selected by the recently formed Brazilian Association of Concerts to launch its series of concerts at the Municipal Theater. This association is managed by a group of women musicians and music-lovers, working together for the first time in Brazil in this field. They are endeavoring to provide one of the best musical seasons in Rio.

Francescatti gave an outstanding performance of a program featuring his arrangement of some Tartini Variations, also Vitali's Ciaccona, Brahms' Sonata, Op. 108, Debussy's Sonata, Villa-Lobos' Song of the Black Swan and Ravel's Tzigane. He added a new, brilliant achievement to his long list of successes. His impeccable technique and unfailing musicianship were disclosed in all the numbers. Public enthusiasm was high, the artist receiving a deserved ovation, which he graciously shared with Artur Balsam, his splendid accompanist. Encores were given, among them Schumann's L'Oiseau-Prophète, Shostakovich's Polka and Variations on Bizet's Carmen.

Dorothy Maynor Impresses in Bow

The North American soprano, Dorothy Maynor, made her début at the Municipal Theater of Rio, under the auspices of the Brazilian Cultural Society, with a program ranging from Handel and Richard Strauss to Negro Spirituals. Miss Maynor disclosed a voice of admirable quality, soft, resonant and intimately appealing, which she handles with much skill and expressiveness. A group of French songs including Milhaud's vigorous Chant du Forgeron, Duparc's Chanson Triste, Pierné's Le Moulin and Débussy's L'Échelonnement des Haies and aria from Debussy's L'Enfant Prodigue were very creditably sung by Miss Maynor, despite some lack of clarity in French pronunciation. The height of the recital was reached in the magnificent rendition of the spirituals, projected with remarkable emotional warmth and beautiful pianissimo, thrilling the audience, which rose in an enthusiastic and deserved ovation. Ludwig Bergman, her excellent accompanist, shared in the bows.

Miss Maynor's next recital given in the Municipal series of concerts at the Municipal Theater was no less successful, in a program listing numbers by Mendelssohn, Wolf, Bach, Mozart, songs by Fauré, Poulenc, Duparc, Dvorak, Schubert, and a group of spirituals. All the numbers were projected with beautiful vocalism and good style, the soprano demonstrating once more her sincere musicianship and skillful interpretation. Schubert's Der Hirt auf dem Felsen had the collaboration of the clarinetist Leao Malmud, who together with Ludwig Bergman gave admirable support. The Maynor recitals in Rio as well in other States of Brazil had an enormous success.

Novaes Welcomed Back

The Brazilian pianist Guiomar Novaes Pinto, returned from her successful tour in the United States, was cheered in her recitals at the Municipal Theater, in the Municipal series of concerts, by large audiences welcoming back the outstanding pianist. Mme. Novaes displayed her impeccable technique and unique touch in works by Scarlatti, Bach-Tausig, Gluck-Saint-Saens, Chopin Villa-Lobos and Guarnieri, Beethoven sonatas and Schumann's Carnival. All the numbers performed had an authentic and clean interpretation, marked by the pianist's brilliant musicianship and tremendous technical equipment, arousing enthusiastic applause and demands for encores.

Youth Ballet Premieres Mignone Work

The Youth Ballet reversed its decision to make its début in Sao Paulo and instead gave its première in Rio, the first of a series of performances at the Phenix Theater. Before the curtain rose a moving homage was paid by artists and public to the unfortunate young dancers who died in the air plane disaster in Maryland.

Igor Schwezoff's group showed themselves to the best advantage in a program comprising Swan Lake, Moonlight Sonata and Valsas de Esquina. The last, to music by Francisco Mignone, was performed as a ballet for the first time, under the composer's conducting, and had a story and choreography by Schwezoff. The story has as principal theme the naive love of a country girl, faithfully retained among all the human passions and different kinds of love of a great town. The story is well-presented in a one-act ballet. The music, originally for piano, gains immeasurably by its orchestration done by the composer himself.

ZINO FRANCESCATTI IN RIO DE JANEIRO

(center) with his accompanist Arthur Balsam, Dorothy Maynor, soprano, Mrs. Balsam and Ludwig Benuan. Francescatti is on a South American tour, giving five recitals at Rio and as many in Buenos Aires. He also gave a cycle of concerts with orchestra—a novel feature there—where he played under the baton of Jascha Horenstein in concertos by Bach, Beethoven, Brahms, Mendelssohn, Tartini, Tchaikovsky, Paganini, Mozart, Lalo's Symphonie Espagnol and other works.

Berta Rosanova and Wilson Morelli were the principals as the country couple, showing excellent control, strong technique, and romantic feeling Tamara Capeler and Holland Stoudenmire, interpreting another couple of lovers, projected their characterization with much skill and warmth, as did Adalija Autran and Moema Vergara as *"femmes fatales,"* assisted by Adelino Palomanos as an Apache. Consuelo Rios in the Mother's role, was quite moving, and Lorna Kay and Arthur Ferreira as the town couple impressed by their elegant and stylish dance. In lesser roles, others in the cast showed cohesion and good technique. Costumes by Santana and Veras and scenery by Orlando Falconi were very colorful.

Swan Lake, with music by Tchaikowsky, opened the program in Petipa's choreography re-staged by Schwezoff. Tamara Capeler and Holland Stoudenmire danced the leading parts with proper authority, handling their roles with much skill and ease. The Pas de Quatre performed by Jacqueline Raymond, Maria Angelica, Lorna Kay and Gisela Gepke was very graceful, and the corps de ballet moved smoothly, although a little handicapped by the lack of stage space.

Schwezoff was the principal in the ballet Moonlight Sonata, with Beethoven's music. This ballet, conceived and choreographed by the director, is of great effectiveness, and he and his partner, Edith Pudelko, gave a beautiful and dramatic interpretation, in perfect collaboration with all the cast.

Press Association's Season

The Brazilian Press Association launched its musical season with a recital by the cellist Ibere Gomes Grosso, assisted by his sister, the pianist Ilara Gomes Grosso. The program consisted of Sonatas by Rachmaninoff and Debussy, the Mozart-Piatigorsky Sonatina in C Major, and Haydn-Piatigorsky's Divertimento. Mr. Gomes Grosso played with smooth technique and a flowing tone of good quality, particularly in the Sonatas, which were interpreted with much technical skill and authority.

Toch Novelty Heard

The year's first concert of the Brazilian Chamber Music Society, offered as novelty Ernst Toch's Four Pieces for chamber orchestra, first time in Rio. Thoroughly contemporary in feeling, with variety of colors, it contains passages of freshness and vitality. The string orchestra, led by Leo Peracchi, gave this work a skillful, effective performance.

Other items were Randall Thompson's Suite for oboe, clarinet and viola, whose interpreters were Jayoleno dos Santos, Hans Breitinger and Emilio Sobel, and Geminiani's Concerto Grosso for string quartet and orchestra. Thompson's music had a very pleasant reading, and Geminiani's score, rich in its polyphonic structure, was no less satisfying, although one might desire a better adjustment of tone between orchestra and quartet. A good-sized audience heartily applauded.

Society of Artistic Culture

In addition to his orchestral appearance, Adolfo Odnoposoff was presented in the series of the Society of Artistic Culture, at the Municipal Theatre, assisted by the pianist Bertha Huberman. The high point was perhaps Schubert's Arpeggione Sonata, though Mozart's Concerto in D, a Valentini Sonata and works of Bach, Locatelli, Ravel, De Falla and Cassado also drew applause.

The Brazilian violinist Althea Alimonda offered two first hearings in Rio at her recital, after some years' absence spent in the U.S. and Europe. This recital was also in the Society of Artistic Culture series. The novelties were Honegger's Sonata No. 2 and Pierné's Fantaisie Basque, the first, despite its modern idiom, appealingly lyrical and original in structure; the second, inspired by Spanish rhythms, a work of tonal charm. Beethoven's Sonata, Op. 12, No. 1, works of Bach, Nin, Villa-Lobos and others were given vigorous readings, Bogdan Zins as piano assistant.

Madalena Lesbeis, Brazilian soprano, a third to appear under the Artist Culture Society, included airs of Beethoven, works by Duparc, Roussel, Chausson, Poulenc, Nin, Granados, Guarnieri and Villa-Lobos. She has a voice of good range, evenness throughout the scale and beautiful tonal quality, her numbers delivered with charm and skill. Fritz Jank, pianist, provided fine accompaniments.

As previously announced in Musical Courier, Walter Burle Marx, Brazilian composer and conductor, has been appointed General Manager of the Theatres of the Municipality of Rio, which includes among others the Municipal Theatre, the Joao Caetano Theatre, and the National School of Theatre.

BUENOS AIRES: Teatro Colon Features Revivals

Buenos Aires

The first seasonal performance of Tosca was given at the Colón with a brilliant cast under Panizza. Maria Caniglia, not heard here since before the war, presented an authoritative interpretation of Tosca. Her voice, handled to perfection, preserves its pure and warm tonal qualities, and her dramatic creation brought forth prolonged applause, especially after Vissi d'arte, which she sang with good taste. Gigli amply confirmed the excellent impression he had created in Aida. He proved again to possess an exceptional voice, whose richness in timbre, coupled with his subtle use of the medium register, evoked the immediate and unanimous approval of the audience, which filled the theatre. His rendering of E Lucevan le Stelle provoked such an endless ovation that he was obliged to repeat it, thus breaking a tradition of 30 years in this theatre. Baritone Victor Damiani completed the trio and, as usual, was able to portray correctly the dramatic possibilities of Scarpia. Carlos Feller made a good Angelotti and Rogelio Baldrich filled the part of the Sacristan satisfactorily.

Our compatriot, Hector Panizza, gave further proof of having mastered, as few others have done, the spirit of this particular work. He was able to assure the perfect unity of the performance, enthusiastically appreciated by all.

Becchi as Rigoletto

In the fifth performance of this year's *"gran abono"* series, Rigoletto was again presented at the Colón. Bruno Landi repeated his well-known impersonation of the Duke of Mantua, his mellow voice, which he uses intelligently, heard to good effect. Hilde Reggiani was a good Gilda, confident in her singing; she also acted her part satisfactorily, and was much applauded after Caro Nome. Giacomo Vaghi was at his best as Sparafucile, and the contralto Zaira Negroni gave an outstanding version of Maddalena. Gino Becchi, heard for the first time here as Rigoletto, was more convincing to us in the Barber of Seville. His voice, of powerful tone and range in the higher notes, is somewhat liable to controversy at certain moments, especially in the lower register. Artistically, he offered a most personal portrayal of Rigoletto, which, however, did not always conform to the real psychology of the buffoon. The whole ensemble responded to the baton of Ferrucio Calusio, who conducted in masterly manner. The choreography, which featured Esmeralda Agoglia and Ciro Figueroa as soloists, was aptly interpreted by the ballet corps.

Gigli in Chenier

Giordano's Andrea Chenier was given at the Colón for the first time this season, in a further performance of the *"gran abono"* series, Panizza, who conducted, offering a striking and highly qualified version of this drama. Gigli made a triumphant reappearance in the title role, which has been the source of so many of his achievements here, sung in a truly magnificent and brilliant manner. Caniglia exploited to the full the warm tonal qualities of her beautiful voice and gave a vivid portrayal of Madeleine. Gino Becchi, despite his personal conception of the parts he plays, acquitted himself correctly as Gerard. Sara Cesar made a most dignified Countess, and Norma Palmieri a good Bersi. Zaira Negroni evoked applause as the blind Madelon. Renato Cesari was a good Roucher, Angel Mattiello and J. Danton completing the cast. The dances in the first act, as arranged by Margarete Wallman, were most interesting, the life-like scenic display, under Carlos Piccinato, also contributing to the success of the performance.

L'Elisir with Tagliavini

After several years' absence, Donizetti's l'Elisir d'Amore was revived with an exceptional cast under Calusio, who offered a lively and amusing version of this *opera buffa*.

Baccaloni repeated his incomparable Doctor Dulcamara, a role in which he has achieved so many of his past successes in Buenos Aires. Tagliavini, who sang the part of lovesick and ingenuous Nemorino for the first time in this country, exhibited the freshness and enchantment of his voice, receiving an ovation after the Furtiva Lagrima, which he delivered with great emotion. Reggiani repeated her well-known impersonation of Adina. She sang with sureness of tone and acted her part delightfully. Renato Cesari made an energetic Sergeant Belcore and revealed a voice of good timbre. Consuelo Ramos, Andrés Gago, Raúl Dal Lago and Francisco Gago completed the cast aptly. The *mise-en-scène* by José Gielen was correct, as were also the choruses under Rafael Terragnolo, all of which contributed to justify the pleasure with which the public received this production.

Norma Revived

Norma, Bellini's greatest work, was revived at the Colón with a splendid cast. It was conducted by Panizza, who instilled all the dramatic vigor which such a beautiful score demands. Caniglia, in the protagonist role, sang her part in a brilliantly clear and persuasive voice, evoking applause after Casta Diva. The mezzo-soprano Fedora Barbieri amplified the favorable impression she had created in Aida. She possesses a voice of good timbre and range, and, in her impersonation of Adalgisa, she handled it to perfection throughout the performance. An appreciative audience accorded her several ovations after her singing of the main parts. Tenor Antonio Vela, as Pollione, was also well received and acquitted himself in an excellent manner. Giacomo Vaghi was a dignified and correct Oroveso. Roberto Maggiolo and Tota Igarzabal filled their roles successfully. The chorus, which plays such an important part in this opera, also the scenic action, directed by Carlos Piccinato, contributed to the success of a sparkling performance.

Concerts by Francescatti and Gigli

Zino Francescatti brought to a close his series at the Gran Rex Theatre, where he was accompanied by the symphonic orchestra conducted by Jascha Horenstein. In his last recital, long to be remembered by the audience which packed the house, he interpreted Beethoven's Concerto, Mendelssohn's and Paganini's in D major, No. 1.

After his recitals in Rio de Janeiro, he will probably return to Buenos Aires to give further concerts.

Gigli gave three song recitals at the Colón Theatre in June, to completely packed houses. He sang a number of operatic romances from his large repertoire, and other compositions of diverse authorship and periods, in all of which he gave a brilliant display of the beauty and mellowness of his magnificent voice. There is no doubt that Gigli is passing through an exceptional moment of his artistic career. The large audiences accorded him overwhelming ovations. He had the able assistance of Reinaldo Zamboni at the piano.

Artur Rubinstein Feted

At the Gran Rex, after an absence of seven years, Artur Rubinstein made his reappearance before an Argentine audience. He gave a series of six evening concerts accompanied by the symphonic orchestra conducted by Horenstein. We do not consider it necessary to insist on the marvellous technique and precision of his art, but would mention, as an item of interest connected with his present visit to this country, that Rubinstein has had the advantage of being able to use his own piano for his concerts, it having been brought especially for him by plane from the States. At his last recital of this series, which he also offered to a capacity audience, he played Brahms' Concerto No. 2 in B flat; Schumann's Concerto and Rachmaninoff's Rhapsody on Themes by Paganini. The orchestra also performed brilliantly and shared in the success attained by Rubinstein, who was accorded a tremendous ovation. At a subsequent morning recital, accompanied by Horenstein's symphonic orchestra, Rubinstein achieved further success. On this occasion he was heard in Beethoven's Concerto No. 3; Manuel de Falla's Noches en los Jardines de España, and Tchaikovsky's Concerto No. 1. These three versions, so distinct in style, were interpreted in a masterly fashion and were greeted with endless applause, which included both the conductor and orchestra.

LEOPOLDO H. FRIAS.

Varnay in Argentine Debut

Astrid Varnay, Wagnerian soprano of the Metropolitan Opera, departed July 16 from LaGuardia Field for Mexico City to sing in the Wagner season at the Opera Nacional. The soprano, who is accompanied by her husband and coach, Herman Weigert, assistant conductor at the Metropolitan, went from Mexico to Buenos Aires, where, in more than 10 performances at the Teatro Colon between July 27 and Sept. 25, she sings all three Brünnhildes of the Wagner "Ring" Cycle for the first time. This will be her first professional appearance in the Argentine capital, where she spent considerable time as a child during operatic appearances there by her mother, the Hungarian soprano, Maria Javor.

Boue and Bourdin Heard In Mexico Opera

Geori Boue and Roger Bourdin, opera duettists, arrived here from France late in June, and left almost immediately for Mexico to be featured in Manon with the Mexico City Opera on July 10. They plan to return to the United States for a tour next season.

REAH SADOWSKY,

pianist, leaves LaGuardia Field for San Juan, Puerto Rico, where she is to play a series of concerts, including one for the Governor of Puerto Rico. She also is to play for Governor Hastle of St. Thomas and J. A. C. Cruishank, Commissioner of the British Virgin Islands. On her return to this country she is to appear in films and in October give a concert at Carnegie Hall. (Photo by Pan American World Airways System.)

Bartlett and Robertson on Latin American Tour

After a six weeks' holiday in California, Ethel Bartlett and Rae Robertson, duo pianists, left for a two months' tour of Guatemala, Panama, Venezuela, Colombia, Puerto Rico, Jamaica and Mexico. They then return to California for a rest in September before their 1947-48 season here. In the spring and summer of 1948 they go back to Europe to appear in England, Scandinavia, Belgium and France. Added to their repertoire are two works brought from Holland, a sonata of Hans Henkemans and a Theme and Variations by Hans Osieck. Alan Rawsthorne of the younger British school is now writing a suite for them. Bartlett and Robertson also plan to present this winter the American premiere of the new Vaughn Williams Concerto for Two Pianos.

Rio Opera Opens with Siegfried

After a period of uncertainty, the Rio de Janeiro Theatro Municipal opera season opened on July 16 with Wagner's Siegfried. Set Svanholm sang the title role and Jeanne Palmer, New York soprano, that of Bruennhilde, under the baton of Eugene Szenkar. Burle Marx began his regime as new General Director.

Arnaldo Guinlé, who with the Brazilian Symphony Orchestra Society, had previously held a three-year contract to run the opera season, was given a contract for this season only. Agreements signed by him with artists up to the time of Marx's appointment therefore remained valid.

Baum Sings Under Giordano

Kurt Baum is singing five operas in his summer re-engagement with the Opera Nacional, Mexico City—a revival of Fedora under the direction of Umberto Giordano, the composer, Andrea Chenier, Forza del Destino, Ballo en Maschera and Gioconda.

Ernst Bacon Named Syracuse Composer-in-Residence

SYRACUSE, N. Y. — Ernst Bacon, composer and director of the School of Music at Syracuse University, has been appointed the institution's first composer-in-residence, according to announcement by William P. Tolley, chancellor. One of Prof. Bacon's projects in the new position is the writing of an opera for the American Festival of Music to be presented in 1949 at Columbia University.

WINIFRED HEIDT AUTOGRAPHS PHOTOGRAPHS

for members of the audience of the Opera Nacional in Mexico City, where the American mezzo-soprano sang two performances of Delilah in July. Miss Heidt is appearing in August with the New Orleans Symphony, Cincinnati Zoo Opera, Indianapolis Centennial Musical Program, Grant Park series in Chicago, and Montreal Festivals. She returns to New York in September, her first Town Hall recital taking place Oct. 12.

SUMMER NIGHTS
ASTIR WITH MELODY—
Stadium Series Applauded

Leonard Bernstein, returned from his extensive tour of Europe and the near East (Palestine), opened the second week at the Stadium on June 23 with a Russian program featuring William Kapell in Prokofieff's Third Piano Concerto. We know Bernstein's conception of Tschaikowsky's "Pathetique" in all its telling impact from his performance of the same work at the City Center earlier this season, and Mr. Kapell's masterly interpretation of the Prokofieff concerto from his playing it here with the Philadelphia Orchestra. Another Prokofieff opus, the witty orchestral Suite, Lieutenant Kije, was the other orchestral offering. Bernstein's interpretation has the necessary esprit, charm and orchestral color to give this score convincing persuasiveness.

The concert on June 25 brought Michael Rosenker as soloist in Glazounow's Violin Concerto. He was well received and played Ysaye's Sonata for solo violin as encore. Bernstein again was the conductor in Beethoven's Symphony No. 7 and Stravinsky's Firebird Suite.

Marian Anderson Sings

Marian Anderson, featured on June 26, also under Bernstein, drew an almost capacity audience of 20,000. Two of her offerings, Handel's Ombra mai fu from Xerxes and Massenet's Ne me refuse pas from Hérodiade, were accompanied by the orchestra. For the four spirituals followed by as many encores, Franz Rupp was at the piano. Miss Anderson's vocal estate is perhaps at its peak and as a personality she had her audience with her unconditonally. Bernstein and the orchestra, which contributed Haydn's Symphony in G major, No. 88, and the first performance at the Stadium of Copland's Danzon Cubano and his own three variations from Fancy Free, won great acclaim.

On June 27 Bernstein conducted and was piano soloist in Bach's Brandenburg Concerto No. 5. His clean, fluent technic and excellent musicianship gave the reading spark and depth. Walter Piston's suite from the ballet The Incredible Flutist received great applause. Schumann's Second Symphony closed the evening.

Alexander Smallens took over on June 28 when he conducted Borodin's Overture to Prince Igor and Tchaikovsky's Symphony No. 4. The second half was given over to General Platoff's Don Cossack Chorus (Nicholas Kostrukoff, conductor), enthusiastically received by an audience of more than 10,000.

Elman Is Soloist

The third week started auspiciously with Mischa Elman's appearance in Mendelssohn's violin concerto. The incomparable tone of Elman combined with his warm, romantic interpretation delighted an audience of almost 10,000. The orchestra was under Alexander Smallens.

A French Program on July 1, also under Smallens, had the first New York performance of Darius Milhaud's Opus Americanum No. 2. The work, originally written as a ballet depicting the life of Moses, loses as symphonic music due to the lack of visual associations afforded by a stage performance. After a rather slow start which recalls Stravinsky in rhythm and melodic texture, the fourth episode, a canonic contrapuntal piece, delights with its inventive charm. Moses' prayer which follows is music of touching emotional impact and melodic beauty. Toward the end, rain distracted attention from the last movements. Other orchestral works offered were by Berlioz, Franck and Ravel.

Carl Stern, cellist, was soloist on July 2 in Tschaikowsky's Rococo Variations for cello and orchestra, op. 33. His refined playing was greatly applauded by an audience of 4,700.

Melchior Appears

July 3 was Lauritz Melchior's evening, when the heroic tenor made his Stadium debut. In excerpts from Wagnerian operas as in songs of popular character he proved himself master of his art and the enthusiastically acclaimed favorite of his vast audience.

Smallens and the orchestra played excerpts from Wagner operas, Kodaly's Maroszek Danses, Strauss' Danse of Salome, and Selections from Rodger's Oklahoma.

July 5 brought an all Viennese Night. Robert Stolz conducted and soloists were Margit Bokor, soprano, and Emanuel List, bass of the Metropolitan Opera.

Gershwin Night

Gershwin Night on July 7 again proved a big attraction, drawing more than 18,000. Alexander Smallens again did American in Paris, Strike Up the Band, and the Cuban Overture; Jesus Maria Sanroma was excellent as soloist in the piano concerto and the Rhapsody in Blue and Todd Duncan superb in his solos from Porgy and Bess. The evening even brought a new discovery; June McMechin, a young soprano of great quality, sang Summertime delightfully and joined with Mr. Duncan, her teacher, in the operatic excerpts.

Featured on July 8 was Frederick Jacobi's Concertino for piano and string orchestra played by the composer's wife, Irene Jacobi. The composition utilizes stylistic elements of great variety. The last movement had to be repeated at the insistence of the audience.

On July 9, Yara Bernette, Brazilian pianist, made her stadium debut in Beethoven's Concerto No. 4. The audience appreciated her musicianship, technical accuracy, and beauty of her tone.

Szigeti Has Ovation

Joseph Szigeti was awarded an ovation after the Brahms violin concerto. His reading had authority, musical depth and technical perfection. He gave three encores for solo-violin. Mr. Smallens and the orchestra played Brahms' Tragic Overture and Symphony No. 4 impressively. An audience of 13,000 was present.

An enthusiastic crowd greeted the Italian Night on July 12. Past-Master Giuseppe De Luca and the Metropolitan tenor Jan Peerce, supported by Herva Nelli, Marie Rongdahl, sopranos, Charles Danford, baritone, Carlo Tomanelli, bass, presented a bill of mostly operatic excerpts, arias and ensembles. Smallens again conducted.

Butterfly in Concert Form

On July 14 and 15 the Stadium bill offered a concert performance of Puccini's Madame Butterfly. The attendance fell short of expectation, a fact which may be attributed to the clouded sky.

There are static operas which come to life in a concert version, such as Gluck's Iphigenie, Alceste or even some contemporary works. But this is not the case with a work which so much depends on the stage illusion and atmosphere as Butterfly.

However, the performance had great intensity and drive, due to Dimitri Mitropoulos' dynamic personality. Without a score he conducted Puccini's music with great dramatic verve and moving sensuous lyricism often choosing faster tempi than required, most likely to bridge the gap caused by the elimination of the action.

Eleanor Steber sang the title role magnificently. John Brownlee was Sharpless, a dignified impersonation, Felix Knight lent his charming voice to Pinkerton and Thelma Altman was the musical Suzuki. In smaller parts participated successfully Lester Englander, Duane Crossley, Jean Herman, Roy Wilde. All soloists were Stadium debutantes. The choral assignment was taken over by the Robin Hood Dell chorus, Walter Baker, director.

The highlight of the orchestral program on July 16 was Delius' rarely heard A Song of Summer, which enchanted with its nostalgic tenderness. Sibelius' First Symphony and works by Goldmark, Mahler and Ravel completed the bill. Alexander Smallens conducted.

Paul Robeson Sings to Throng

Paul Robeson was the soloist of July 17 concert, drawing the second largest audience (18,720) of the season. He traversed three arias by Beethoven, Mozart and Mendelssohn. After intermission, accompanied at the piano by Lawrence Brown, who also arranged three of the numbers, he sang four Negro folksongs, adding many encores upon the enthusiastic acclaim of his audience, including Ol' Man River and then songs of timely significance, conveying a message. The orchestra under Smallens played Weber, Mozart and De Falla works.

Romberg Night

On July 19 Sigmund Romberg took over the baton to offer what has become a tradition at the Stadium, a popular program of mainly his own compositions. With Leonne Hall, Esther Borja and Gene Marvey as soloists he knew how to please his audience, which would have certainly exceeded the 8,000 present, had the weather been kinder.

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REHEARSING FOR CONCERT PERFORMANCE OF MADAMA BUTTERFLY

at the Lewisohn Stadium, New York, are, l. to r., Felix Knight, Metropolitan Opera tenor, who sang Pinkerton; Dimitri Mitropoulos, conductor; and Eleanor Steber, soprano of the Metropolitan, who sang the title role. (Photo Associates.)

AT THE TORONTO "PROMS"

Ksenia Prochorowa, pianist, plays Rachmaninoff's Second Piano Concerto with the Philharmonic Orchestra under the baton of Guy Fraser Harrison. Piano solos by Ravel, Chopin, Medtner and Scriabin were also played by her. (Photo by Turofsky.)

American Academy in Rome Makes Awards

The American Academy in Rome announces the award of 15 Rome Prize Fellowships, the first to be given since 1940. The fellowships are for one year each, beginning Oct. 1, 1947, with a possibility of renewal. The estimated value of each is approximately $3,000.

Among the 15 awards are two for musical composition, made to Alexei Haieff, of New York, who studied at the Juilliard Graduate School and privately with Nadia Boulanger; and Andrew W. Imbrie, of Princeton, N. J., graduate of Princeton and M. A., University of California, who studed music with Leo Ornstein, Miss Boulanger and Robert Casadesus.

Goldsand to Give Town Hall Cycle

Robert Goldsand will play a series entitled Creators of Modern Piano Music at Town Hall next season on Saturday afternoons Nov. 22, Jan. 24, March 20. Composers to be presented include Scriabine, Debussy, Ravel, Reger, Rachmaninoff, Griffes, Hindemith, Albeniz, Prokofieff, Stravinsky Caturla, Cowell, Villa-Lobos, Satie, Szymanowski and others to be announced. Some transcriptions such as those by Godowsky and Rachmaninoff, will be included as representative of modern use of the piano. Seldom heard compositions are programmed, as well as those more frequently heard.

Is There a Two-Piano Dilemma Today?

By VERA APPLETON and MICHAEL FIELD

It is time to debunk some popular misconceptions of two-piano playing. This is addressed not so much to the layman, who at least has a spontaneous reaction to the things that please him, as to those musical eclectics who insist that (a) there is little literature for the combination, except transcriptions; and (b) that it has no status as an art form.

Let it immediately be understood that this is no apologia for a much maligned and misunderstood phase of ensemble playing. Rather is it an attempt to clarify, if only superficially, some of the points of dissension.

The growth in popularity of two-piano playing has as its basis not only the expanding music consciousness of America and the consequently greater opportunities for the performer, but, more importantly, the ever growing additions to the literature by recent or contemporary composers. Reger, Bartok, Stravinsky, Hindemith, Milhaud, Poulenc, Martinu, Bennett, Copland and Fuleihan, to name a few, have by significant contributions, indicated their awareness of the potentialities of this medium.

It is not possible here to go into detail regarding specific works of these composers, but the more important of these, such as the Stravinsky Concerto Per Due Piani Soli and his Sonata, the Bartok Sonata for two pianos and percussion, the Hindemith Sonata, the various suites of Milhaud, etc., compare more than favorably with the large works being written today for the solo instrument. Nor are these mere musical *esoterica* to be played only for the initiated "few."

Concerning Public Reactions

On tours throughout America, we have been able to gauge, fairly accurately, reactions of the great mass of music lovers to this supposedly "limited" music. We have played, with gratifying results, programs consisting for the most part of music originally written for two pianos. From Providence, R. I., to Tacoma, Washington, the response has been uniformly enthusiastic, with people expressing their gratification at "not being played down to." The comment most frequently heard was: "I didn't know such music existed. Why can't we have more of it?" And there is more of it—a wealth of it—from Pasquini, Bach, Mozart, the Romantics, and the Impressionists, to our present-day composers.

The most unfortunate thing of all is the neglect of the music for one piano, four hands, for which composers such as Mozart, Beethoven, Schubert, Mendelsohn and the moderns have written some of their most affecting works. These can be effectively performed on two pianos, with the added advantage of another set of pedals, but we see no reason why a two-piano program could not include at least one of these works for piano duet, possibly a Mozart Sonata or Fantasie, the great Schubert Fantasie in F Minor, or either the Hindemith or the Poulenc Sonata.

Some Two-Piano Programs "Trite"

It is so tiresome to hear program after program of the standard theme and variations and Romantic suites, followed by the usual dessert of trivial transcriptions. Ensemble playing, as well as any other art, demands a much wider frame of reference. The same accusation can be levelled at many of our solo pianists, with their stereotyped programs consisting largely of Bach, Beethoven, Chopin and Liszt. Since they are less frequently placed in a defensive position on that score, there is no need for them to be particularly aggressive.

We, on the other hand, are constantly confronted with specimens of equally trite two-piano programs, and are asked defiantly to justify our *raison d'être* on such limited evidence. A glance at the programs presented by our progressive teams during the past few years should answer that quite conclusively. Most of these consist almost exclusively of music written originally for two pianos, with a minimum of transcriptions.

APPLETON AND FIELD DO SOME RESEARCH for their two-piano pragrams.

Abuses of Transcriptions

Frivolity, such as is often found in two-piano transcriptions, has as much place in music as anywhere else, but when it becomes the *sine qua non* and threatens to be wholly identified with a specific art form, it is time to view with alarm and to examine the true state of affairs.

This is not to say that transcriptions, *per se*, are bad. Far from it. Those of Busoni, Liszt, Ravel and a few others are masterpieces of their genre, but it is as manifestly absurd to consider these the final objective of ensemble playing as it would be to consider the same composers' transcriptions for one piano the final objective of solo playing.

Fortunately, the trend is in the opposite direction. The serious two-piano music being written today should be sufficient to quell the fears of the most pious purists, and still satisfy the demands of those for whom music is only a source of relaxation and pleasure.

The ambivalence implicit in this distinction is not as clear-cut as it seems, since there is a definite degree of prejudice on both sides, most of it unfounded. Only through vigorous insistence on musical integrity and uncompromising courage will this be dispelled and two-piano art emerge as the true musical expression it rightfully is.

Vera Appleton and Michael Field, American duo-pianists, recently completed a tour of more than 60 concerts and are fulfilling their third term as members of the Juilliard School summer faculty, before embarking on another concert tour.

San Francisco Opera Marks Jubilee

SAN FRANCISCO.—The 25th anniversary season of the San Francisco Opera Association arranged by General Director Gaetano Merola will, as already announced, include 45 performances in this city, Sept. 16 to Oct. 19, and on tour under the business management of Paul Posz.

Gioconda and Louise will be given for the first time by the company. Other productions include revivals of Pélléas, Goetterdaemmerung, and Otello; and in addition, Don Giovanni, Traviata, Madame Butterfly, Lucia, Rigoletto, L'Amore dei Tre Re, Romeo and Juliet, Aida, Tristan and Isolde, Faust, and Marriage of Figaro.

Principal artists include Claudia Pinza, Florence Quartararo, Dorothy Kirsten, sopranos; Blanche Thebom, contralto; Leslie Chabay, tenor; Giuseppe Valdengo, Martial Singher, baritones, who will make San Francisco opera debuts. Baritones Leonard Warren and Robert Weede return after several years' absence. Lois Hartzell will bow with the company.

Favorites of former seasons re-engaged are Licia Albanese, Nadine Conner, Lily Pons, Regina Resnik, Stella Roman, Bidu Sayao, Helen Traubel, Thelma Votipka, sopranos; Herta Glaz, Margaret Harshaw, Claramae Turner, contraltos; Kurt Baum, Alessio De Paolis, Raoul Jobin, Charles Kullman, Jan Peerce, Set Svanholm, tenors; Salvatore Baccaloni, George Cehanovsky, George Czaplicki, Lawrence Tibbett, Walter Olitzki, Francesco Valentino, baritones; Lorenzo Alvary, Desire Ligeti, Nicola Moscona, Ezio Pinza, basses.

Conductors and assistant conductors are Dick Marzollo and William Taussig, making San Francisco debuts; Kurt Herbert Adler, Paul Breisach, Otello Cerone, Pietro Cimara, Antonio Dell' Orefice, Karl Kritz, Gaetano Merola, Italo Montemezzi, Wilfred Pelletier and William Steinberg. Armando Agnini is technical director, Agnini and William Wymetal, stage directors; Kurt Herbert Adler, chorus director; William Christensen, ballet master, and Etienne Barone, stage manager.

Preceding the San Francisco opening, the Company goes to Seattle, Wash., Sept. 8, 9, 10 and Portland, Ore., Sept. 11, 12, 13 for three performances in each city. Two performances will be given in Sacramento, one in San Jose, 13 in Los Angeles and one in Pasadena.

GLADYS STEIN, artist-pupil of Clarence Adler, recently gave a successful recital at Vassar College. (Photo by Virginia F. Stern.)

Jack Adams Books Tours of American Artists Abroad

Jack Adams, of Jack Adams & Co., New York managers, on his recent visit to Europe, arranged for several Americans to appear abroad. Among them were Hilda Banks, pianist, and Ann Bomar, mezzo-soprano, who are engaged in 1947-48 for Amsterdam, The Hague, Stockholm and English cities, the latter bookings including appearances with the Hallé Orchestra of Manchester, John Barbirolli, conductor; the Liverpool Orchestra, with Sir Malcolm Sargent; and the BBC Orchestra, as well as in recital at Wigmore Hall.

Eugene Conley, tenor, will sing at the Royal Opera in Stockholm, in Amsterdam and The Hague and make eight appearances with the Covent Garden Opera in London. Ann Kullmer has been engaged as one of the conductors for the spring season at Scheveningen with the Concertgebouw Orchestra. Miss Kullmer also will conduct the Paris Conservatoire Orchestra on Dec. 14 and the National Orchestra of France.

Mr. Adams had a second mission. Grace Moore, an Adams artist, at the time of her death had formulated plans for a cultural interchange between the United States and France and with that object had founded a group called Musicians for French-American Friendship. Mr. Adams conferred with French Government officials on furtherance of this project, and, he says, was promised cooperation.

JACK ADAMS (left) of Jack Adams & Co., concert managers, arrives at LaGuardia Airport after his 69th round trip to Europe, greeted by his son, Robert Adams, also a member of the firm. (Photo, Ben Greenhaus.)

American Lyric Theatre Plans Six Productions

Next season's plans of the American Lyric Theatre of White Plains, N. Y., call for six productions, one each month starting in October. Subscriptions for all the productions, done in English, will be offered. The operas will be chosen from the following list: Bizet's Carmen, Auber's Fra Diavolo, Gluck's Iphigenia in Tauris, Gounod's Faust, Lortzing's Tsar and Carpenter, Mozart's Don Giovanni, Nicolai's Merry Wives of Windsor, Strauss' Rosenkavalier and Salome, and Offenbach's Tales of Hoffmann. Several matinees of Haensel and Gretel are being planned in December as well as a repeat performance of The Barber of Seville presented in May.

SWISS CITY HAS BACH FETE

Schaffhausen, Switzerland

The Second International Bach Festival, organized by the International Bach Society, was held in Schaffhausen from June 3 to 8. The entire little medieval town of that name, with its Gothic and Renaissance buildings and façades, displayed Bach signs and emblems, with decorations in the streets and shop windows of pictures of the great Cantor, copies of his best known works, musical figures such as clefs, and the like.

The festival was begun by the playing of chorales on brass instruments from the top of the old castle overlooking the town, on the evening before the official opening, which was held by the Mayor of the city in the main hall of the old Town Hall.

A series of concerts followed, partly in the great Church of St. John, partly in the old Cathedral in Romanesque style, and in the little 18th century theatre. The first concert, under the management of the conductor, Dr. Oskar Disler, Music Director of the City of Schaffhausen, and with the cooperation of the Municipal Orchestra of Winterthur and the organist Anthon van der Horst, from Amsterdam, was a great success. On the program were the 118th Cantata for choir, a praeludium for organ, the great Cantata 158, Peace Be with Thee, the Alla Breve in D major for organ, and the last part of Cantata 207. The playing of all the works was superb and highly artistic. The audience of about 2,000, on leaving the Gothic church and slowly passing along the streets in the warm summer air, under the medieval façades of the highly decorated houses, had the impression of having attended the opening concert of a remarkable and most promising Bach festival.

Concert in Cathedral

The second concert was given in the old Cathedral, surrounded by the former monastery and the splendid old cloister courtyard, with its colonnades, all from the Romanesque period. Here we heard the Brandenburg Concertos Nos. 2 and 1, as well as Counterpoint XIX from The Art of the Fugue, for strings, as arranged by A. von Sponer, and executed by the Municipal Orchestra of Winterthur under Dr. Oskar Disler. At the same concert the great cellist Enrico Mainardi, from Rome, executed the second and third unaccompanied Suites for that instrument. Again the impression on the large audience was overwhelming; the old music in this even older setting (which yet remains always new and beautiful) was a magic enchantment.

The evening of the 6th gave a performance which very few people would have recognized as from the hand of Bach. It was the Cantata 212, given as in that composer's time, in the form of a musical play and in old costumes. Under the direction of Dr. Disler, and with the soprano Maria Stader from Zürich and Fritz Mach from Winterthur, the charming little play had an enormous success, as given in the perfect surroundings of the little 18th century theater of the town.

Program for Children

One of the original ideas of the executive committee of the Bach International Festival—to give Bach music, to children by children—was executed on the matinée of the 7th of June. In this way Bach music and understanding of it were brought to the children in a pleasant and effective way. The old church of St. John was filled with an audience composed of thousands of children, boys and girls of the local choirs and an orchestra of pupils from the Conservatory of Schaffhausen. Three grown-up soloists assisted in the program. The concert opened with the Prelude and Fugue in A major for organ; then followed the Chorale from Cantata 113, the Duet from Cantata No. 9 for soprano and alto, and, to close, the magnificent Cantata 61.

At this concert as well as at the opening one, Prof. Dr. Robert Konta, formerly of Vienna and now of Zurich, gave a short lecture. At the opening concert, his theme was "Bach and Our Time" and at the children's concert "Bach Absorbed in God." Prof. Konta, who before 1938 had often lectured for the children of Vienna, succeeded in keeping the attention of all his hearers to the last words.

SCAPHUSIA BACH FESTUM

EMBLEM OF THE FESTIVAL.
The notes B A C H form an often-repeated motive in the Fugues of Bach.

In the evening the concert was presented by the famous Cercle Jean Sebastien Bach of Geneva, under directorship of Francis Bodet, which sang the Fifth Motet for a cappella choir splendidly. Karl Matthei, from Winterthur, gave the Prelude and Fugue in B minor and four Chorale-preludes from the "Orgelbüchlein" on the organ of St. John's. Finally Arthur Grumiaux, noted violinist from Brussels, played most exquisitely the unaccompanied Sonata No. 1 for violin, which under the mighty arches of the great Gothic building made a breathtaking impression on all present.

Old Instruments Used

Sunday morning saw a special early church service in St. John's, with appropriate music of Bach, then a concert of chamber music, partly played on old instruments, the viola da gamba and the cembalo. Here the Sonata in D major was played on these two old instruments and then repeated on cello and piano, so that the audience could choose which rendering it liked best. The marked applause for that on the old instruments was decisive. The artists were Antonio Tusa on the gamba and Eduard Müller on the cembalo. Also played were the Partita in B major for cembalo and the Fantasia and Double Fugue in A minor for piano. Other artists were Peter Speiser, piano, and Max Hengartner, cello.

Mass Makes Profound Effect

The highlight of the festival was the Mass in B minor, performed by the Reinhart Choir of Zürich, assisted by the choir of Winterthur and the Municipal Orchestra of that town under the general direction of the well-known Bach specialist, Walther Reinhart. The soloists were Sylvia Gähwiller of Zürich, Dorothée Golay from Geneva, Ernst Höfliger of Zürich, and Herman Schey, from Amsterdam. Limitation of space does not permit one to give a complete report of the impression that the inspired performance produced on the public. For several minutes after the last chord died away under the imposing arches of the church, the audience was still motionless and nearly breathless.

In the late evening of the same day the chorale, Bless the Lord, the Most Powerful King, was played by a brass orchestra from the high roof of the castle overlooking the town. Streets and squares were filled with people, listening to the finale of this second Bach Festival.

The International Bach Society under the presidency of the famous Albert Schweitzer, has succeeded, with this second Bach Festival, in bringing people together from many countries and thus assisting in the rebuilding of international appreciation and understanding of the master's music. May the third Bach Festival, planned for 1948, succeed in the same spirit and enthusiasm!

V. H.

La Scala Opera in Paris; Novelties in Concert Field

By SUZANNE DEMARQUEZ

Paris

The great musical event of late spring, which marks the beginning of the Great Season of Paris, was the performance of operas by artists from the Scala of Milan, who gave four performances at the Théâtre des Champs-Elysées: Trovatore, La Favorita, Falstaff, and The Barber of Seville. These excellent performances made us familiar with two artists of exceptional standard: first, Franca Sacchi, whose soprano voice has an incomparable color and is controlled with facility and exceptional craftsmanship. And one must mention Ebe Stignani, who has a mezzo-soprano the like of which can hardly be heard anywhere in the world—a pure organ masterfully trained and warm with charm and absolute mastery. In addition, Mme. Stignani excels as a musician. Besides, there were the tenor Gentilini, the baritones Tagliabue and Enghilleri, who also sang convincingly.

Lohengrin at Opéra

A performance of Lohengrin at the Opéra was a disappointment in that we missed Otto Klemperer, who had been expected to lead the work, though Fourestier lent excellent musicianship to a balanced and well-sounding performance. The vocal warmth of Raoul Jobin, the fine timbre of Germaine Hoerner, both could overcome the bad impression caused by a lifeless staging. The same shortcoming has to be blamed on a revival of Le Coq d'or, which was only saved by the talent of the vocalists: Vina Bovy, Eliette Schenneberg and Froumenty.

Balanchine came from New York especially to present the ballet Serenade to music by Tchaikowsky. His abstract and pure art expresses itself in rapid movements and plastic poses. It was one of the most interesting manifestations of choreography we have seen in a long time. The same can be said for Apollon Musagète by Stravinsky, in which there was the young and remarkable dancing star Michel Renault, who was greatly applauded.

Poulenc Premieres

At the Opéra-Comique was staged an opera bouffe by Francis Poulenc, Les Mamelles de Tiresias, after a scene by Apollinaire. Poulenc has written pleasant music, very humorous and with ravishing details. The excellent performance with Denise Duval and Paul Payen was conducted learnedly by Albert Wolf.

Another work by Poulenc was performed at the third concert of the Pleiade, which was given with the orchestra of the Radiodiffusion and which attracted, as always, a great and elegant audience to the Théâtre des Champs-Elysées. Poulenc has written a cantata for mixed double chorus *a cappella*, called Figure Humaine, to a poem by Éluard. All the emotions expressed by the poet—fear, horror, and hope—are excellently expressed by the music. The work was a great success The interpreters were the chorus of the Belgian Broadcasting System, who also sang a cantata by Henry Barraud, The Testament of Villon.

Of the latter composer, the director of the French Broadcasting System, we heard some time ago another cantata, The Mystery of the Holy Innocents, to words by Charles Péguy. In this performance the soloists, mixed chorus, children's chorus, and grand orchestra collaborated harmoniously under the direction of Manuel Rosenthal. This work is certainly one of the most important of its author.

The Orchestra Marius-Francis Geillard gave a ravishing concert which was perfectly prepared, as usual with this organization. Works by Mozart and Schubert were interpreted with a lightness and sparkling transparency which inspired the audience.

Roussel Commemorated

We had the great joy to welcome back our great conductor, Charles Münch, at a unique concert which paid homage to the tenth anniversary of Albert Roussel's death. The orchestra consisted of the Cadets of the Conservatory, most of them former students of Münch. His appearance at the conductor's desk was greeted with a long ovation, which he could only terminate by starting his program, after which the enthusiastic acclaim continued endlessly.

The fourth concert of the Triptyque, active society of chamber music under the intelligent and faithful direction of Pierre d'Arquennes, was the occasion for the return of the Quintet Instrumental Pierre Jamet (harp, flute, strings) which gave first performances of various interesting works by Robert Bernard, Daniel Lesur, and Yvonne Desportes.

Other works recently heard in Paris (some of which will be discussed in later letters) were the music drama Le Pays, by Guy Ropartz; Quatre décors pour Ginevra, by Marcel Delannoy; a Fantasy for Five Wind Instruments, by Fernand Obradous; a Symphony in A of the late Emile Goué; a Sonata for Flute and Piano, by Georges Migot; Three Intermezzi for Strings, by Maurice Jaubert, killed in action in 1940; Jean Françaix' Bête de la Mer, inspired by a text from the Apocalypse, and his Hymne à la Volupté; Léo Préger's songs, Le Cantique Spirituel de Saint-Jean de la Croix, and Cantates, on the theme of King David. A revival of The Plague of Milan, dramatic work by Marc-Antoine Charpentier, Lully's rival, aroused interest when presented at the Conservatoire.

Pons and Kostelanetz Feted

Among the recitals, I want before all to mention the one given by Lily Pons, who sang at the Société des Concerts under the direction of her husband, Kostelanetz, and accompanied by him at the piano.

Lauri-Volpi was admired for his singing of arias from Rigoletto and Tosca. The singers Noemi Perjia and Geneviève Touraine proved again that they count among the best interpreters of French songs. The poems by Debussy and Russian songs were interpreted by Géneviève Touraine with gracious delicacy. Lotte Schoene remains always the incomparable interpreter of Mozart and Pergolese.

The great pianist Brailowsky played before a sold-out house at the enormous Palais de Chaillot and was enthusiastically received for his magnificent interpretations of Schumann, Chopin, Fauré, and Ravel.

Jean Doyen gave a beautiful recital of Beethoven and Mâitre Lazare Levy was greatly applauded for the expressive purity of his style. Finally, the young Hungarian pianist, Hedy Schneider (winner of the Thibaud-Long Contest), played in a lucid fashion works by Mendelssohn, Liszt, Scriabin, and others.

Artists Die in Plane Disaster

Mme. Claude Crussard, founder and seven collaborators with her in the ensemble of Ars Rediviva, 17th and 18th century music society of Paris, perished not long ago in a tragic plane accident between Lisbon and the French capital. Others were Sonia Lovis, M. and Mme. Coquerel-Brothier, Mme. Orthmans-Bach, Mme. Alliaume-Parriot, Claire Crussard, and Dominique Blot, violinist. Mme. Claude Crussard had devoted her entire life to research in older music, and had founded the instrumental ensemble of some 20 players, which won marked success in an international tour last year.

PRAGUE FESTIVAL EXTENDS SCOPE IN SECOND SEASON

By DR. JAN LOWENBACH

Prague

Four weeks of daily concerts which are all first-rate would be in itself a remarkable effort, but if one considers that in the course of these four weeks eight conductors took the stand at the head of the Czech Philharmonic Orchestra and brought about outstanding performances, the respect for this Czech Orchestra has to mount. The conductors were the Swiss Ansermet; the Frenchman Münch; the Russian Mravinsky; the American Bernstein; the Turk Erkin; the Palestinian Singer; and the Czechs Talich and Kubelik. As the finest exponent of interpretation, Münch certainly excelled. The best novelty was the Symphony Conzertante for Strings, Piano, Cello and Harp by the Swiss composer Frank Martin. The strongest dramatic impression came from the opera Kata Kabanova and the Glagolitische Messe by the Czech Leos Janacek.

Exotic Offerings

The most interesting characteristics of this year's festival was its stressing of the exotic. We listened to works from countries which had been largely silent in the concert halls so far—Bulgaria, Turkey, Palestine and China. They all adapted themselves more or less to European demands on concerts. Least of all touched by European influence is the Chinese music. All the others choose their idiom and color from their folklore, but they veil this idiom in forms and orchestrations alien to their native characteristics.

The musical East will have to decide soon whether it wishes to rely more on European modernism or to develop its autochthonous material in its own patterns and according to native means of expression. This applies not only to the Turks, Erkin and Arkses, who have learned from the French, Czechs and Austrians, but also, to a lesser degree, to the modern Chinese, whose songs and piano pieces were interpreted by the ladies Chow Shaiao-Yen and Lee Hsien-Ming.

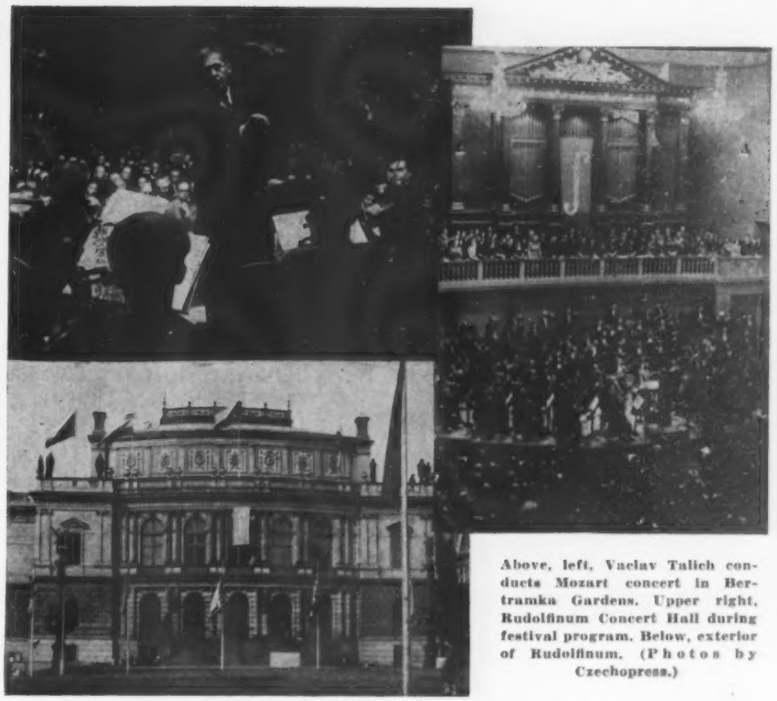
Martinu's Fifth Premiered

Among the novelties of the festival, Martinu's Fifth Symphony was the only world premiere. It is an efficient and respectable work which is based in melody and rhythm upon the earlier symphonies of the Czech masters. It is stronger in its orchestral colors but has less contrasts. The Third Symphony of Aaron Copland, which Leonard Bernstein conducted is the best work of the composer so far. It kept the audience's attention by its clean technique and the sublimated American atmosphere expressed in the simple counterpoint.

New Quarter-Tone Opera

This cannot be said about the quarter-tone opera, Die Mutter, by Alois Haba. The story takes place in a village. It is very expressive in the treatment of the voices, but the orchestra falls short of expressiveness due to the consistent use of the quarter-tone system and the lack of expressive themes. Praise has to go to the great effort of the Great Opera staff headed by the young Karel Anceri, in the production of this exacting work.

The highlight of the two concerts which Münch conducted was Honegger's Symphonie Lithurgique and Mravinsky had a strong success with Shostakovich's Eighth. Shostakovich, present in person, of course, was the center of cordial attention. A concert of his chamber music showed up the weaker point of his *oeuvre*. A Piano Quintet and a Piano Sonata proved to have little substance and conventional workmanship while the Piano Trio, Op. 67, is a work of great strength and concise conception. The composer was at the piano.



Above, left, Vaclav Talich conducts Mozart concert in Bertramka Gardens. Upper right, Rudolfinum Concert Hall during festival program. Below, exterior of Rudolfinum. (Photos by Czechopress.)

Outstanding Soloists

Several violinists of first rank met in Prague, the American Menuhin, the Russian Oistrach, the Argentinian Odnoposof, and the Italian Poltronieri.

It is impossible to enumerate all the concerts and recitals. This is even more the case since concurrent with the festival there took place a very interesting, inspiring conference of composers and critics from more than 20 countries, and a competition of violinists for the Jan Kubelik Award, though no prize was distributed.

Concerts of Czech novelties under the sponsorship of Umelecka Beseda and open-air concerts in the magnificent gardens and palaces of Prague, with works by Mozart and his Czech predecessors, were performed under Talich.

Four exhibits of ancient instruments and of old and new music publications completed the colorful and lively picture which, favored by beautiful weather, presented itself in the romantic city on the Moldau. It was a good omen for the next music festival in May, 1948.

Traubel Elected to Twain Society

Helen Traubel, soprano of the Metropolitan Opera, has been elected to honorary membership in the International Mark Twain Society in honor of her contribution to American music. She was elected to the post held by the late Jerome Kern.

SERAFIN RELATES EXPERIENCES AFTER THE COLLAPSE OF ITALY

In September, 1943, German paratroopers swooped down upon a rock-ribbed prison and freed the once-mighty Mussolini. Nazi columns sprang up to replace the old Fascist ones which had crumbled. A new reign of terror began in Italy which was to affect all Italians, including a small minority of professional people who had been permitted some semblance of political anonymity. Among them was Tullio Serafin, conductor of the Metropolitan Opera House in New York for twelve years, protégé of Arturo Toscanini and one of Italy's distinguished operatic conductors.

When he was in power, Mussolini had ambitious plans for the Eternal City. The Royal Opera House of Rome, under the direction of Maestro Serafin since 1934, had reached its highest peak. It was therefore, entirely consistent for the Duce to allow him to remain outside of the Fascist party.

TULLIO SERAFIN

With the fall of Fascism, however, the Nazis surged into Rome. Ruthlessly they set about stamping out sentiments which had erupted spontaneously—but too prematurely—after the Badoglio *coup d'état*.

Serafin, who had also declared his feelings, refused to conduct for the Germans, but he was still bound to the Royal Opera House of Rome by a three-year contract. He sought the aid of two of his most trusted friends, the medical professors Vincenzo Lapiccirella and Piero Pieraccini, and with them conceived a plan to obtain release from his obligations. A medical certificate was issued stating that the maestro's health would not permit him to continue as Artistic Director. It was also suggested that he retire to the country "to regain his strength."

A Medical Rescue

Near Florence, the musician sought repose among his musical scores and books at his old Medici villa atop one of the hills overlooking the city.

However, in October, shortly after his arrival, he received an ominous telephone call, warning him to leave at once. The Nazis were on their way to arrest him. But also on its way was an ambulance dispatched by his medical friends to spirit him away to safety in a nearby hospital. The ambulance arrived first. Swiftly, the masked aid men of the ancient order of the Misericordia spilled out. The maestro hurriedly embraced his wife Elena, his daughter Vittoria, and his two-year-old granddaughter Donatella. Then he stepped into the waiting ambulance and sped away.

For eleven agonized months Serafin hid in two hospitals. In a cellar-like room nearby lived his family, to be near him and yet out of sight, for designated victims were being either shot or sent to concentration camps.

The Serafins managed to survive by eating the preserved eggs they had carried with them in flight. The ration consisted of one egg a day per person, plus a bowl of soup made from dried beans, which were boiled and reboiled over and over again. But soon even that was gone. Then came an eleven-day emergency period. The Nazis, goaded by continual defeats, were now fanatical in their measures to repress the civilian population. Water mains were closed. Electric power plants shut down. No one was permitted to go out except for one hour a day to fill water flasks.

The Allies Come

Finally, the Allies came. To the maestro's daughter. Vittoria, it was a thrill to address a fifth Army soldier in good American. The maestro's English was not quite up to the situation. Embracing one amazed GI, he cried, "Bravo! I America twelve years. I much like America. You, bravo!"

As soon as the Allied Military Government had been established in Florence, the maestro was offered the position of Artistic and Musical Director for the city. Still bound by the contract to the Royal Opera House of Rome, he was unable to accept. He asked, however, to be the first to conduct a concert for the Allies.

This event was a happy day for Serafin. But more tragedy was in the offing. Hunger, lack of fresh air and enforced inactivity in the hospitals had aggravated a minor organic ailment. An operation was required. On Sept. 15 he was operated upon by Professor Pieraccini, one of the friends who had hidden him. Within a few days, infection developed in worn-out tissues. The maestro was given just a few hours to live. Only penicillin could save him, and none was available. But Gen. Mark W. Clark, when informed by Col. Nygaard at his Salzburg headquarters that Maestro Serafin was dying, issued orders that everything possible be done to aid him. So American medical officers rushed to the maestro's bedside with penicillin. They continued to make daily calls, bringing other medicines and necessities. The maestro was subsequently able to undergo the second phase of the operation and completely recover. That he is alive today Serafin gratefully credits to the generosity of the American people.

ED. NOTE—Another in the series of stories of prominent musicians harried and hunted by the Nazis is this narrative of Tullio Serafin's adventures, as told to J. J. Vincent, New York manager, during his visit to Italy in May.

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

PAUL LAVALLE (right) and ERNESTO LECUONA go over scores of some new Lecuona compositions. Lavalle recently received a Citation from the Colombian Government in South America for his promotion of Inter-American affairs. Below, Lavalle in action as conductor of NBC's Cities Service program, Highways in Melody (Frids., 8:00 to 8:30 p.m., EDT). (Lower photo by Jerry Saltsberg.)

Paul Lavalle Synthesizes Divergent Fields of Music

Paul Lavalle has frequently been credited with having one of the most individualistic minds in the music world. Never entirely catagorized either as "classical" or popular artist, Lavalle manages to create a synthesis of these two music fields. His conducting of standard concert repertory has enough of a popular touch to make it widely appealing; conversely, his arrangements of popular compositions are colored by exciting symphonic effects.

The proof of Lavalle's acceptance by proponents of both these usually divergent fields is his success as a composer, arranger, and conductor of the Cities Service "Highways In Melody" program (NBC, Frids., 8 p.m., EDT). He has celebrated his third anniversary as musical director of that program and in the summer of 1946 made his bow at Lewisohn Stadium as a conductor of the New York Philharmonic-Symphony Orchestra, offering among other compositions his own original work, Symphonic Rhumba. This season he again returned to the Lewisohn Stadium to conduct the New York Philharmonic. On July 8 he opened the Rochester Symphony Summer Series and on July 19 made his radio symphonic debut conduct the ABC Symphony Orchestra.

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Those who knew Lavalle when he was dubbed "the Barefoot Symphony Boy" in days when his original Chamber Music Society of Lower Basin Street programs were riffing the airwaves, claim that he today has finally come into his own. Though a symphonic conductor, well shod, to be sure, Lavalle says there are still great music worlds to conquer. According to the maestro, "no musician or conductor today can rest on his laurels, he is only as good as tomorrow's concert. The idea of riding along on reputation is gone by the board."

To prove his point, he started a national music student scholarship contest, administered by the National Federation of Music Clubs. This contest was held in all the major cities in the country. Some 17,000 students auditioned for the test and the final contestants—39 representatives of the piano, violin and voice—were the cream of the student crop this year. As a matter of fact, one of the students was disqualified from the contest, because the judges decided he needed little further education, and planned instead to bring him to New York for his professional debut!

Lavalle, pointing to these outstanding representatives of student-musicians, asserts: "Here is tough future competition for all established artists, for these young people are versatile, and have marked natural ability. Our cultural standards today are much higher than they were ten years ago, therefore our student production is much greater."

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Lavalle is a disciple of the late Joseph Schillinger and has developed his own form of arranging through mathematical formulae. Rather than believing he has reached his peak as a musical conductor, Lavalle claims that he has just started. His object is to prove that a fusion of standard and popular modern music is the most accepted and liked form of musical programs, and he hopes to devote all of his concerts, broadcasts and compositions to establishing that fact. Judging from the maestro's successful concert appearances, his idea of musical programming and development is definitely here to stay.

As a matter of fact Lavalle has carried over this idea to his recordings under the Musicraft Label. Knowing that the popularity of the Victor Herbert melodies grows with each year, Lavalle recorded a complete set of waltzes by this composer. Then he immediately cut and released a single recording of the Hora Stacatto, backed by Lavalle's "Basin Street" interpretation of Souvenir. This choice of music has proven so successful that his next album with the Musicraft Label will be strictly "Paul Lavalle Presents." It will run the gamut from symphonic experts to a Lavalle clarinet solo of the latest "pop" ditty.

It looks as if the American music public will be able to garner a complete music library from Lavalle recordings. Such musical presentation gives a wide picture and promotes musical appreciation of diverse music, from the classics to boogie-woogie.

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Barry ABC Vice-President in Charge of Programs, Television

The Board of Directors of the American Broadcasting Company has elected Charles C. Barry vice-president in charge of programs and television, it was recently announced by Robert E. Kintner, executive vice-president of the network. Barry succeeds Adrian Samish, who resigned to become president of Show Productions, Inc., subsidiary of Dancer, Fitzgerald, Sample, Inc. In this capacity Samish will be in full charge of all radio and television activities of the agency.

Credited with having created the New Paul Whiteman Club show on ABC Barry was instrumental in launching the new full hour of recorded music, five times weekly, in New York early in July. The Whiteman show, under Barry's guidance, will originate on the West Coast during the next few weeks. He assumed his new duties as vice-president of the ABC network upon his return from the coast on July 28.

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"Bud" Barry is one of radio's youthful veterans. He was born at Newton, Mass., July 1, 1911, graduated from Boston University, and entered the advertising field as a salesman for the Boston Globe and later as an advertising copy writer for Montgomery Ward in New York. Moving to Washington, Barry became advertising manager of Grosner's men's store, from where he entered radio as an announcer for NBC in the Capital. Two highlights from Barry's Washington experiences include his assignment by NBC to be their special representative on the Willkie train, which toured 20,000 miles in seven weeks, and three months later when that network assigned him as special presidential announcer to the late Franklin D. Roosevelt.

In 1942, Barry created the nationwide "Mile O'Dimes" campaigns, an important part of the work of the Committee for the Celebration of the President's Birthday, for the National Foundation for Infantile Paralysis.

In addition to his duties as an announcer, Barry also has been associated with station WMAL, the ABC affiliate in the nation's capital, and with the NBC program department.

When the Blue Network, predecessor of ABC, was formed in 1942, Barry became one of the principal program executives, and until June 29, 1945, served as national director of program operations for ABC. At that time he was named Washington representative for ABC, a position he held until October, 1945, when he returned to New York as national director of programs for the network.

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Spitalny Cancels Future Theatre Appearances

Following the July engagement of the Hour of Charm, All Girl Orchestra, at the Paramount Theatre, New York, the ensemble's public appearances in the future will be restricted to concert engagements only. Phil Spitalny, founder and impresario of this popular and highly successful aggregation, in making the announcement, says that theatre bookings entail too much time and effort, and are not nearly so remunerative as the concert field, which calls for only one show a night.

With the Paramount engagement of the Hour of Charm, Spitalny directed perhaps the largest band ever to be accommodated in a Broadway house, exclusive, of course, of the old pit bands and the large New York Music Hall Symphony. For this appearance of the All-Girl Orchestra there were 52 girls in the ensemble.

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Robert Merrill Offers Prize for One-Act Opera

Robert Merrill, star of the RCA-Victor Show (NBC, Suns., 2 p.m., EST) and Metropolitan Opera baritone, has announced a prize of $1,000 for a one-act opera in English by an American composer and librettist. Merrill's only stipulation is that the baritone must win the heroine and not be cast, as in many familiar works, as the villain. The judges will be Gladys Swarthout, Dr. Frank Black, Gian-Carlo Menotti and Dr. Sigmund Spaeth. Entries should be sent to the Robert Merrill Opera Contest, 48 West 48th Street, New York 19, not later than Feb. 29, 1948.

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NEWS AND REVIEWS

The First Piano Quartet A "United Nations" Group

Completing their fourth year of broadcasting over the NBC network, and marking their third year in the concert field, the First Piano Quartet began a new series of half-hour broadcasts on July 7 (NBC, Mons., 10:30 p.m., EDT) after concluding a Sunday night series over the same network on July 13. This ensemble is unique since it is the only four-piano team interpreting standard music both on the air and in concert, and is reputed to be the first musical unit of its kind in the world.

It would perhaps be hard to imagine a task more difficult than finding four men who are talented pianists, outstanding arrangers, experienced conductors, and—who can get along together! Yet this is the unusual combination which, in three short years, has carved out for itself a niche in the broadcasting and concert fields.

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It took four different countries to produce them: Adam Garner from Poland, Vladimir Padwa from Russia, Frank Mittler from Austria, and Edward Edson from the United States. In this sense, it is a true "United Nations" quartet, but it took America to fuse these talents into one group.

The four artists were all well-known soloists before they banded together about five years ago, under the inspiration and guidance of their manager and producer, Edwin Fadiman, to pool their talents in the pioneering field of four-piano work. How well the combination has worked is now a matter of musical history, for seldom has a new musical idea captured the imagination of millions throughout the country in a few short years as the First Piano Quarter has done in both radio and concert.

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The performance of the First Piano Quartet is impressive, first, because it is unusual; then because of their magnificent unity and precision, their artistry, the amazing clarity of their playing and the dramatic expression of their arrangements, which are all their own. Sometimes playing in unison; sometimes with two carrying the melody and two the obbligato; sometimes playing three to one, and again each one playing something different—these four artists are equally at home in music emphasizing delicacy or in that calling for vigor and spirit. The arrangements, which are original and by members of the Quartet, are marked by fidelity to the spirit of the composer, but enriched by the harmonic possibilities through the medium of the four instruments.

Much of the interest in the program on the air is undoubtedly due to the fact that listeners are invited to send in their requests for favorite numbers, so that they may be specially arranged and played by the Quartet. Every program contains some request works, and there are literally hundreds of numbers in preparation. Some of these are requests, some of them less well known, but the Quartet is bringing all of them to the attention of a constantly growing audience of music-lovers.

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The brilliance and originality of their arrangements are probably the keys to the success of this combination. There is almost no music written for four pianos—with the possible exception of a little-known work of Bach, his arrangement of a Vivaldi Concerto. This was originally written for four violins and then transcribed by Bach for four claviers. The latter master also wrote two Concertos for three pianos. Mozart composed his Concerto in F for three pianos, and, among the moderns, Stravinsky has used four pianos in Les Noces.

Although not numerous, these several attempts by top-flight composers at multi-piano music were sufficient to inspire these four artists with the ambition to explore this almost virgin field more thoroughly. The ensemble's pioneering work in a new musical medium has definitely established four-piano music for concerts, radio, and records.

The colossal task of original arrangements, endless rehearsals, and perfect harmony of execution and temperament have so far kept this Quartet the unique example in its field, with the odds in favor of their continuing to remain unchallenged, in the opinion of their manager, Edwin Fadiman.

In addition to their many other activities, the First Piano Quartet recently signed a contract with RCA-Victor for excusive Red Seal recordings.

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N. Y. Philharmonic-Symphony Loses Sponsorship

The United States Rubber Company recently announced that it will not sponsor the broadcasts of the N. Y. Philharmonic Symphony Orchestra's Sunday afternoon concerts over the CBS network next season. Tom Young, the company's advertising director, said the decision to drop the Philharmonic programs, after four years of sponsorship, was based on the company's desire to advertise again its individual products, each requiring individual advertising treatment.

According to an executive of the CBS network, the Philharmonic Sunday broadcasts will be air-waved as usual next season, either under a new sponsorship or as a sustaining program. CBS inaugurated the Sunday broadcasts of the Philharmonic in the fall of 1930, and has carried it on ever since.

"GLORIA" OF PHIL SPITALNY'S ALL-GIRL ORCHESTRA OFF FOR ITALIAN OPERA.

A Cinderella-like transition from featured mezzo-soprano soloist with Spitalny's Hour of Charm finds Bette Dubro (center) being feted by "charming" orchestra associates before her departure for opera debut at Terme di Caracalla, Rome, on Aug. 17, when she will sing Amneris. Left to right, Vernelle Welles, trumpeter; Viola Smith, drummer; Eleanor Fine, first piano; Joanne Jennings, vocalist, and Erica Bourquette, violinist. (Photo by Ben Greenhaus.)

THE FIRST PIANO QUARTET ON THE AIR.

Top to bottom, Frank Mittler, Vladimir Padwa, Edward Edson, and Adam Garner. (NBC Photo.)

Beethoven's "Ninth" Is Aired by Boston Symphony

For the first time in several years, Beethoven's Symphony No. 9 was heard on the air in its entirety when it was broadcast over WJZ-ABC from the Berkshire Music Festival on Aug. 5. Dr. Serge Koussevitzky conducted the Boston Symphony Orchestra in the broadcast.

With the Beethoven score, the ABC broadcasts of the activities of the Boston Symphony Orchestra were concluded for the season. Following the regular series of the Fall and Winter, broadcasts have been heard from Symphony Hall, Boston, with Arthur Fiedler conducting the Boston "Pops" Orchestra. Fiedler also conducted this ensemble from the Esplanade on the Charles River on July 1 and 8.

ABC microphones were then moved to Tanglewood, Mass., scene of the annual Berkshire Music Festival, where Dr. Koussevitzky resumed his post as musical director of the orchestra and head of the Berkshire Music Center. ABC broadcasts were heard (8:30 to 9:30 p.m., EDT) on July 15, 22 and 29 and Aug. 5 from the center.

Pelletier Leads Chalet Concert

Wilfred Pelletier, Metropolitan Opera conductor, directed the orchestra of Les Concerts Symphoniques on the Chalet Concert broadcast from Montreal, July 8 (Tues., 8:30 p.m., EDT; 9:30 p.m., ADT), over CJBC and the CBC Dominion network.

A native of Montreal, Pelletier has long been active with many of the leading musical organizations of the province of Quebec.

Guest artists on the broadcast were John Baker, baritone, and Mary Henderson, Montreal-born soprano, who last year became a member of the Metropolitan Opera.

RADIO NOTEBOOK

PAUL WHITEMAN'S personal check for $1,000 sent to THOMAS J. FILAS of Chicago, as an award for the best Concerto for Reed Doubles, submitted for this prize, which the maestro offered some months ago on a WJZ-ABC broadcast. . . . HENRY STRAKER arrived from London early in July to assume his duties as assistant-program director of BBC's New York office. . . . EARL HAMNER, JR., radio student at the College of Music of Cincinnati, recently was awarded $500 in the nationwide Dr. Christian radio script writing contest (CBS, Weds., EDT). . . .

PHIL SPITALNY is going into his own recording business to distribute recordings of his Hour of Charm All Girl Orchestra, under the label of Charm. Releases are scheduled for Sept. 1, the first to be an album of Christmas Carols for which a leading cleric will write the foreword and do the commentary. Vogue Records previously issued the discs last year. . . .

SIGMUND SPAETH, the "tune detective," guested on WMCA's Young Book Reviewers, June 28, when teen-age critics discussed his book, Music for Fun. . . . MBS in association with Robert and Jessica Maxwell, presented the premiere of a new version of Aida, June 30, the opera being adapted in narrative form and scored for juvenile appreciation on the network's new children's program, MELODY THEATRE (Mons. through Frids., 5 pm., EDT).

American premiere of MALIPIERO'S Third Symphony presented by CBS Symphony, under direction of BERNARD HERRMANN on July 13, along with HERMAN GOETZ' Symphony in F in first radio performance. HERRMANN on July 28, 29 and 30, made his first appearance at the Lewisohn Stadium Concerts in New York.

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SILHOUETTES

By MARY CRAIG

NATS HOLDS EASTERN DISTRICT MEETING

Over a hundred enthusiastic members of the Eastern District of the National Association of Teachers of Singing met for their third annual meeting May 26 at the Henry Hudson Hotel, New York City. Seven States were represented.

The meeting was called to order by the Regional Governor, Bernard Taylor, with an address of welcome to all who were present. The report of the second annual meeting, May 27, 1946, was read by the secretary with greetings from Walter Stults, Nat. Secretary, Helen Steen Huls, Regional Governor of the Northern District, and Richard DeYoung, Vice-President and Co-ordinator of Field Activities.

Leon Carson, President, brought best wishes from the National Association which met in St. Louis in February. He urged all members to be present at the fourth national convention, scheduled for Boston in conjunction with the Music Teachers National Association, Dec. 27 to Jan. 3.

Some Reports

Homer Mowe, NATS Vice-President and editor of The Bulletin, called attention to the six-page May edition. He invited members to select some subject or phase of teaching, and to contribute a short article to The Bulletin, sending it to William Wheeler, 3411 Euclid Avenue, Cleveland, O.

Grace Leslie, National Registrar, reported an increase in membership to 711, of which 195 are in the Eastern District. Carl Gutekunst, Treasurer, reported a favorable balance.

Following this brief business meeting an opera workshop demonstration under the direction of Queena Mario was presented. In Mme. Mario's absence Mr. Taylor read her explanatory notes, and Miss Adrienne Oswald illustrated the type of dramatic teaching.

Tales of Hoffmann, Act. I was performed by Donald Devor, Frederick Heyne, Harold Lerner, Frances Bible, Franklin Neil and Blanche Birdsong. Corinne Wolersen was the pianist.

"Causes of Confusion"

The third event of the evening was a panel-jury discussion of the important subject, "The causes of confusion in the teaching of singing," under the chairmanship of Victor Alexander Fields, teacher of singing at the College of the City of New York, author of the book, "Training the Singing Voice."

Mr. Fields gave as the purpose of the discussion the desire and opportunity to discover differences and similarities in the teaching of voice. He believes that all members of NATS are contributors to the art and science of teaching, and all writers on the subject are sincere. Their purposes are the same but they do not all speak the same language.

In the discussion these special topics were discussed: Singing As an Art Presents Many Problems, Arthur Kraft, Eastman School of Music, Rochester, N. Y.; Vocal Art Needs Scientific Organization, Diana Irvine, Susquehanna University, Selinsgrove, Pa.; Standardization of Vocal Terminology Is Badly Needed, Leon Carson, President, NATS; Systematic Teacher-training Is Lacking, Ruth Douglass, Mt. Holyoke College, South Hadley, Mass.; Instability of the Singing Teacher's Profession, Edward Harris, New York City; Bel Canto versus the Modern School of Thought, Mr. Carson.

The meeting adjourned with a final call from President Carson, "See you all in Boston on December 1!"

To Study Basic Requirements

As a result of these stimulating remarks and the discussion which followed, the recommendation was made and put into the form of a motion, that:

"It is recommended that the President of the Association with the approval of the Executive Board appoint a committee from the National Association to make a thorough study of the basic, fundamental requirements for a person who is preparing to enter the Singing Teachers' Profession. This study would form the basis of future steps to be taken by the National Association to improve the quality and the prestige of the teacher of singing."

The motion was passed almost unanimously.

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Opera League Elects Officers

At a meeting of the newly organized League of Grand Opera Producers Association, held July 8 at Steinway Hall, a slate of officers, proposed by the association's Executive Committee, was unanimously voted in. Chosen to be first president of the association was Charles L. Wagner, veteran impresario, who has been sending opera companies on tour each fall for the past eight seasons. Fortune Gallo, whose San Carlo Opera Company has become a national institution during the past thirty years, was elected vice-president. Felix W. Salmaggi was chosen executive secretary and Michael De Pace was named treasurer.

Members comprising the Executive Committee are: Giorgio D'Andria (National Grand Opera Company), Michael De Pace (San Francisco and Trenton Opera Associations), Fortune Gallo (San Carlo Opera Company), Laszlo Halasz (New York City Center Opera Company), Paul Keppel (Metropolitan Opera Association), Joseph Listro (Connecticut Opera Company), Frank Pelosi (Philadelphia La Scala Opera Company), Alfredo Salmaggi (Popular Price Grand Opera, Inc.), Edward W. Snowdon (Wagner Opera Productions).

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Auditions for Singers

The International Music Lovers Guild is now holding auditions for its 1947-48 concert season. Young singers, instrumentalists, chamber and choral ensemble, ballet dancers are invited to participate. Applications for interviews may be addressed to Ernst Fischer, 894 Union Street, Brooklyn, N. Y.

A series of auditions will be held on Thursdays and Fridays at 2 p.m. for singers to fill understudy roles in the New York company of the Gian-Carlo Menotti musical plays, The Telephone, and The Medium, and for the second company, which is being prepared for a fall road tour. Applications should be made at the Ethel Barrymore Theatre.

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"Garden Opera"

The rained-out Traviata scheduled by the Philadelphia Academy of Vocal Arts for its annual open-air opera performance at Faraway Farm, Haverford, Pa., took place June 21. An enthusiastic audience greeted the young singers and the beautiful setting of pergola and garden pool enhanced the romantic atmosphere of the score. In the cast were Patricia Hauke, as Violetta; Melton Sandler, Alfredo; Frank Cappelli, Germont; Lola Gilbert, Flora; Werner Harms, Marquis D'Aubigny; Stuart Herman, Baron Douphol; Duane Crossley, Dr. Grenvil; Robert Harris, Gastone; and Annabelle Mackey, Annina. Chorus members included Eugene Conley, Gertrude Drangmeister, Emalee Baron, Jay Gore, Lotte Jaenchen, Roy Wilde. At the piano were Harriet Gyllenhaal and Marcella North. The production was directed by Rose Landver.

GIULIO GARI,

formerly of the Royal Opera, Rome, and currently heard in leading tenor roles with the New York City Center Opera, has just returned from Costa Rica, where he sang six performances of Rigoletto and Lucia at the Teatro Nacional in San Jose. Mr. Gari brought back an autographed picture of the President of Costa Rica, and a re-engagement contract for the opera, plus an assignment to sing the tenor part in Beethoven's Ninth Symphony with the San Jose Symphony there next Fall. (Photo by James Abresch.)

POLYNA STOSKA AS SIEGLINDE.

The American-born soprano will make her operatic debut in Mexico in this role and will wear the Johanna Gadski costumes. Miss Stoska's recent engagements include the Composer in Richard Strauss's Ariadne at New York City Center, the lead in the musical version by Kurt Weill of Elmer Rice's Street Scene, and the Queen in Edwin Lester's production of Three Musketeers during the Los Angeles Light Opera season. On July 14, Miss Stoska was guest soloist on the Telephone Hour over NBC.

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By LEON CARSON

CHURCHLY LEGENDS

In summertime one is inclined to yield to nostalgia and at the moment our thoughts travel back to one of England's greatest charms—her lovely old ecclesiastical architecture, both urban and rural. In roving over the rolling English countryside and through its shaded lanes, the traveler encounters quaint village and parish churches. Despite the ravages of a second World War, many of these ancient structures still stand in their quiet surroundings, their contours enhanced by an air of dignified old age and seemingly invested with a halo of romantic pasts. There was a time when the origin and later existence of these buildings were surrounded by invisible agencies of mystery which in turn became the pith of much fantastic tradition. The latter has been handed down through successive generations until today it exists as a living part of the parish background. The devil, fairies, witches and other superhuman beings are commonly supposed to have played dramatic parts in these weird stories of the earlier centuries. Many of these tales are chronicled in the historic records of the parishes.

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These days, when a new church is to be built the chief difficulty seems to lie in the securing of sufficient funds for its construction. But in these early days of England's church history there appeared other difficulties — supernatural obstacles which frustrated the erection of many of these churches on the sites originally planned. That which was built by human hands during the day was strangely and persistently removed at night by unseen hands and this process of removal was repeated until the church founders submitted to the unseen powers by adopting new and often undesirable locations.

We still hear the story attached to Holme Church in the East Riding of Yorkshire, built on a hilltop, where the work of obstruction was caused by fairy interference. Workmen commenced the building at the foot of the hill and were warned by the little people to build it at the top. The former took no notice, but one day when the structure was practically complete, it was found in ruins. Subsequent attempts also ended in ruination and so finally they built it on top of the hill, where it now stands. Again —in the parish of southeast Cornwall there is a spot of ground known as The Pulpit. Long ago when it was decided to build the parish church, Pulpit was selected as its site and foundation work started. On the following night a phantom voice was heard repeating this warning,

"If you will my wish fulfil
Build the church on Talland Hill."

Next morning found all stones removed to the place designated by the spirit and that was where the builders finally erected the building—on isolated Talland Hill.

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Visitors often wonder why the church of Over in Cheshire stands so far from the center of the village. Tradition has it that the devil, becoming agitated at the religious zeal of the parishioners, decided to hurt them by removing it bodily. However, the prayers of the monks prevailed and during the act of removal the devil was obliged to drop his burden and it fell where the church now stands. There appears a delightful version of the story in Major Egerton Leigh's Ballads and Legends of Cheshire. And so on and on.

Fanciful traditions of mixed descriptions hang heavily around these old churches, involving bells and belfries, births, baptisms, marriage and burial customs, parish bulls and cows, chained books and countless other phases of church and neighborhood life. In an old edition of Notes and Queries, reference is made to the parish church at Munster where a horse's head was placed under the organ to "give increased effect to the music." And speaking of horses, there is the mention of one church in which the sounding board over the puplit was found filled with horses' skulls. Perhaps this might be submitted as a suggestion to some of our modern acoustical engineers who cannot seem to make present-day church music sound right to wondering congregations.

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In the early days pigeons got quite close to religion and provisions were made for the sheltering and breeding of them within the church edifice. The Royal Archaeological Institute, in its records of the latter 19th century, makes some rather interesting reference to this custom. From the account books (1484-85) of one Denis Hyndolweston we assume there was a pigeon house built into the church roof at Yarmouth. There appears the entry, "About 3 dozen pigeons from the pigeon-house above chapel vault bred in the household." At Marlborough, the parish church of SS. Peter and Paul had a vaulted chancel of the 15th century with a loft over it where pigeons were kept. At Birlingham near Pershore, the west tower was arranged for a pigeon-house, and an opening with a sill on which the birds might alight is still in a state of preservation.

A strange illusion which has excited much excitement and curiosity is the phantom nun of Holy Trinity Church, Miklegate, York. It is said that during the suppression of religious houses before the Reformation, soldiers came to sack the convent connected with this church. Having forced an entry, they were met by the abbess, a woman of courage and devotion, who declared that they should only pass in over her body; also, that should they kill her and thus succeed in their errand of vandalism, her spirit would haunt the place until the time came that their sacrilegious work was expiated by the rebuilding of the holy house. In the years following it was claimed by many that the nun's transparent form could be seen on special religious occasions, by the worshippers in the adjoining church building.

Relatively speaking, we do not have so very many church legends in America because superstition did not find time to grow during the fast-moving times of our country's development. And yet, there is something about these legends of old England that weaves itself into the fascinating pattern of an inescapable background which cannot be dimmed by the passing years.

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Choir Notes

The American Guild of Organists announces that the choirmaster examinations will be held on May 5, 1948; for the associateship and fellowship degrees on May 27 and 28, 1948, respectively.

The associate test pieces will be the chorale prelude, O Lamm Gottes, unschuldig, by Bach and either a designated composition by Dupre or Ach bleib uns, Herr Jesu Christ, by DeLamarter. For the fellowship degree candidates will play Fantasia in G by Bach and the Priere by Franck or Prelude and Fugue in C minor, by Bingham.

All information is obtainable at the National Headquarters, 630 Fifth Avenue, New York City 20.

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The Bob Jones University quartet of Greenville, S. C., was heard in an interesting program of sacred music at the Calvary Baptist Church, New York City on July 6.

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Martha A. M. Mahlenbrock has been appointed organist and choirmaster at the well known Old Bergen Church, Jersey City, N. J. She will assume her duties there on September 1.

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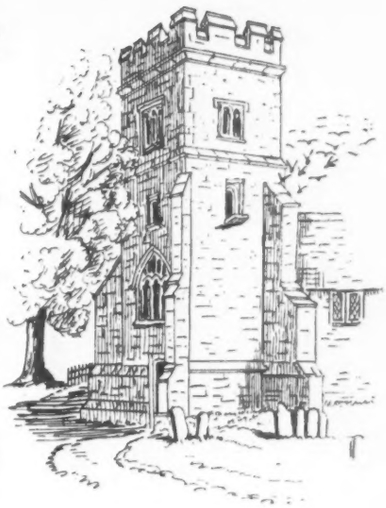
David A. Pizarra presented an organ recital at the Cathedral of St. John the Divine on July 13. Compositions of Handel, DeLamarter and Coke-Jephcott were played.

MAIDEN'S FUNERAL,

17th Century, and funeral wreath which was hung over the pew she had occupied in the parish church.



(At right)

PIGEON-HOUSE IN BIRLINGHAM PARISH CHURCH,

near Pershore. (Both illustrations from Dyer's Church Lore Gleanings.)

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

For Organ

VARIATIONS ON A RECITATIVE, by Arnold Schoenberg. The H. W. Gray Co., Inc., N. Y. (agents for Novello & Co., London). $2.

An impressive and musicianly set of variations by this outstanding composer and teacher, edited by Carl Weinrich. There are ten Variations (28 pages), brilliant and difficult in style and execution, concluding with a long cadenza. The book also contains a detailed descriptive general combination set-up for the ten Variations, as well as a manual combination set-up. The suggestions for registration throughout the series of Variations are intended for the organ at Princeton University. A most valuable work for the accomplished organist with an organ of good size at his or her disposal.

COMPLETE WORKS FOR ORGAN, by Wilhelm Friedmann Bach (1710-1784). Music Press, Inc., N. Y. $2.75.

This unusual collection of three Fugues and seven short Preludes by the son of the great Bach, in his turn a great German organist and a much neglected composer, has been sanely and attractively edited by E. Power Biggs. Contains the Fugues in G Minor and C Minor and the brilliant Fugue in F Major. The Chorale Preludes include O Christ, Who Art the Light of Day; We Thank You, Lord Jesus; What God Resolves Will Come About; Old Adam's Fall Corrupted All; Jesus, Dearest Master; Come, Thou Saviour of Mankind and Ye Christians All.

This group of organ music is a collection that every serious organist should have for his active musical library. The cover is of dignified design.

ANTHOLOGIA ANTIQUA (Book 6) by Georg Philipp Telemann (1681-1767). J. Fischer & Bro., New York. $1.25.

This Baroque Suite is well arranged for organ use by Ludwig Altman and consists of five long and short segments of fine organ music,—Allegresse, Sarabande, Minuet, Andante Antique, Badinage. Representative of numerous moods and highly flavored with the characteristics of the dance, the collection provides excellent material for the concert organist capable of technical and interpretative flexibility. The various numbers can be used collectively or individually.

SATB

O JESUS MY LIFE AND LIGHT, (1737) by J. S. Bach. G. Schirmer, Inc., New York. 30c.

This Cantata No. 118 has been carefully edited by Ifor Jones and with the translation of the original text of Martin Behm, made by J. M. Stein and Ifor Jones. 7 pages long. Designated as a cantata, it is really in the nature of a motet for 4-part chorus. The tune is indicated broadly in the treble part while the low voices elaborate each line of the hymn-text. Suitable for general or festival use.

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CHICAGO: Summer Music Adds Colorful Note

By DOSHA DOWDY

CHICAGO, ILL. — The opening night of the most elaborate series of free public concerts ever given in Chicago (Grant Park, June 25), offered the 30,000 music-lovers assembled about the band shell on the lakefront the Grant Park Symphony Orchestra; the moon and the stars—and Leonard Warren. The occasion was an inspiriting one, with Nicolai Malko living up to what has now become expected of him—varied and interesting programs, and offering the Bach-Respighi Prelude and fugue in D Major, the Third movement from Harl McDonald's 2nd symphony; the Tannhauser Overture; and Shostakovich's Ninth symphony, which despite its having been under critical fire since its first hearing, both in Russia and in this country, has some attractive and thoughtful content that makes it well worth hearing. Mr. Malko and his men brought freshness and enthusiasm to conscientious readings of these works, and gave excellent support to Mr. Warren's arias from Verdi's Masked Ball and Rigoletto. To these the artist gave his abundant artistic gifts, as well as to encores which apparently were insufficient to satisfy his admiring and demonstrative audience.

Mr. Warren appeared as soloist again at the following concert with equal success. Other soloists heard under Mr. Malko's direction during the first four weeks of concerts, were Mischa Mischakoff, who was received with great enthusiasm and applauded generously for his highly admirable performance of Tchaikovsky's concerto for violin in D major; Muriel Kerr, who in spite of overamplification of the sound devices exhibited the finer qualities of her superior pianism in the B flat minor concerto of Tchaikovsky; Carol Brice, who in two concerts displayed her unmistakable artistry and beautiful voice in operatic arias and a group of lesser songs—though the singer has not yet achieved perfect vocal production; Fritz Siegal, one of Chicago's most gifted violinists, and concert master of the Grant Park orchestra, who surmounted the disturbed elements and gave a musicianly and musical performance of the Sibelius Violin Concerto; and Louis Sudler, Chicago baritone, who has a voice of beautiful quality and excellent capabilities. His approach to singing is both intelligent and musical, and when more freedom and "turning loose to song" is achieved, he will have no impedient in his way to completely delightful singing. Mr. Sudler won his audience in songs by Thomas (aria from Hamlet), Tchaikovsky, Keel, Malotte, and Martin, and as many encores as time would allow.

MR. AND MRS. MAURICE IVINS IN ESTES PARK.

Following one of their busiest seasons at their studio in Fine Arts Building, Chicago, Maurice G. Ivins, distinguished baritone and teacher of voice, and his wife, Anna Daze, coach-accompanist, are spending the month of August at Estes Park, Colo. They reopen their Chicago studio early in September.

Popular Programs Please

Programs of a popular nature heard on the second and third week-ends of the season, featured a concert version of Lehar's Merry Widow, with the well-cast assisting artists Frances Yeend, Chicagoan William Miller, Flora Palmer, and John Carter (also heard as soloist on the following concert) presented by the Chicago Park District Opera and Operetta Guild under the excellent direction of Leo Kopp; and two all-Vienese programs under Robert Stolz, with the popular soloists Carolyn Long, and Mario Berini. Hans Schwieger appeared as guest conductor in two concerts heard on the evenings of July 16, and 18, and made evident throughout both programs his sound musicianship, his conductorial talent, and a sincere approach to his art. Donald Dickson, soloist in the first of these concerts, though lacking in expression, pleased his audience with his fine voice and good singing. Thaddeus Kozuch, Chicago pianist, heard in the Grieg A minor concerto on the final concert conducted by Mr. Schwieger, gave the work an aristocratic performance. Highly skilled virtuosity was displayed without ostentation—and taste of the finest quality, without vanity. The result was a performance to be remembered with pleasure and respect Operatic concerts directed by the efficient and authoritative conductor, Paul Breisach, closed the 4th week of "Concerts under The Stars," with Frances Yeend, Mario Lanza, and George London as the superior soloists.

Twelfth Ravinia Season Launched

Ravinia Park was particularly beautiful on the evening of July 1, when its gates were opened to welcome throngs of devotees to its expanse of greensward with decorative flower beds, its fountain playing over a pool of hyacinths and waterlillies and friendly lights gleaming through the trees, and from colored lanterns lighting the festive pavillion. Eugene Ormandy, after an absence of 4 years, returned to conduct the first 8 concerts of the season, and this year, with the full orchestra of 91 men. The addition of 19 players necessitated an enlarging of the stage, and the installation of new lighting and ventilating facilities—even the ceiling was raised—and "without permission of the OPA," said Mr. Eckhart in his speech of welcome, Mr. Ormandy chose for the opening program, an all-Russian program comprised of Kabalevsky's Colas Breugnon Overture, Shostakovich's 6th symphony (both 2nd Ravinia performances), and Tchaikovsky's symphony No. 5. The concert, which was a brilliant and highly stimulating one musically, gave the audience the feeling of having a great conductor and a great orchestra before them. This conviction was not maintained in full throughout the remaining concerts under Mr. Ormandy's direction, though they were of unquestionably high calibre. Featured on the July 10 and 13 concerts, was soloist Dorothy Dow who made her debut with Mr. Ormandy's orchestra last April. Heard first in arias by Verdi and Massanet, the singer revealed a large and quite beautiful voice, exceptionally fine musicianship, and grace of manner. An appreciative audience applauded the artist generously. Heard in excerpts from Lohengrin, Die Walküre, and Götterdämmerung at her 2nd appearance, Miss Dow was not, at this point in her career, in her element, though she undoubtedly has Wagnerian potentialities. Tauno Hannikainen, recently appointed assistant conductor of the Chicago symphony, inaugurated his week as Ravinia's 2nd conductor, with the presentation of an all-Sibelius program (the Tone Poem, Finlandia, and symphonies Nos. 7 and 2). Mr. Hannikainen has a gentle though commanding manner of conducting which achieves desired results without obvious exertion. He brought on this occasion, authentic and musically satisfying interpretations of these programmed works of his great countryman. Among other works of various composers heard on following programs were Schumann's 3rd symphony, John Alden Carpenter's Sea Drift (given its 2nd beautiful performance under Mr. Hannikainen's direction), and the Midwest premiere of Mr. Hannikainen's arrangement of Grieg's cello sonata in A minor. The closing concert of the week scheduled an all-Rachmaninoff program with William Kapell as soloist (to be reviewed in a later issue).

LIDA DE VALLE

artist-student of Ada Paggi, was chosen to sing the role of Gilda when Rigoletto had a gala performance at the Eighth Street Theater in Chicago recently for the benefit of Italian children and under the sponsorship of his Eminence, Cardinal Strich, before a huge and enthusiastic gathering.

Senia Greve's Pupils Win Honors

Pupils of Senia Greve, chosen to appear at the 52nd annual commencement concert of the Sherwood Music School, given June 20 in Orchestra Hall, were Holger Sorensen, bass-baritone, heard in the Prologo from Pagliacci; and Paul Sommers, tenor, who sang Air de la fleur, from Carmen. Both singers were accompanied by the school's symphony orchestra under Leopold Foederl.

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ESTHER PAYNE, pianist, with Miriam Solovieff, violinist, and Georgiana Gilbert, president of Phi Mu Psi sorority of Commerce, Tex., one of several cities in a recent southern tour of the two artists. The sorority honored them at a tea following the concert. Miss Payne, a former pupil of Silvio Scionti, was a weekend guest of Mr. and Mrs. Scionti in Denton, Tex. (Photo by William Rhew.)

Chicago Musical College Commencement

Features of Chicago Musical College's 80th commencement concert (Orchestra Hall, June 19), were performances of original compositions by students of the theory department (orchestral and choral works by Bryan Dority, William Schroeder, and Robert Dvorak); and performances of arias and concerti with orchestral accompaniment by winning contestants for commencement honors—Donald Gramm, Marguerite Gillett, Geraldine Overstreet, Charlotte Golub, Samuel Magad, Harold Brindel, and Martin Marks—the latter playing the piano concerto in E flat major, Op. 32, by Rudolph Ganz. The success of the concert was due in large measure to Paul Stassevitch, whose musicianly conducting of the college orchestra contributed not only the purely orchestral numbers, but orchestral accompaniments as well, throughout the entire program. Honorary Doctor of Music degrees were awarded to Gustave Reese, William Donald Revelli, and Raymond on this occasion.

Other concerts of importance heard within the month at Chicago Musical College, include those given by Paul Stassevitch, violinist, Hans Hess, cellist, and Rudolph Ganz, pianist, in chamber works by Mendelssohn, Beethoven and Franck; and a two-piano recital given by Mr. Ganz and Thaddeus Kozuch, playing works of Mozart, Schumann, William Walton, Rachmaninoff, Stravinsky and Infante.

American Conservatory's 61st Commencement

The American Conservatory held the 61st commencement exercises and concert in Orchestra Hall, June 17. The program was presented by artist students of the conservatory, assisted by the school's symphony orchestra under Irwin Fischer. Opening the program was Franck's Pièce Héroïque, arranged for organ by Mr. Fischer, and played by Marjorie Jackson. The remainder of the program comprised violin and piano concertos and arias, with orchestral accompaniments, given by Marlys Blough, Evelyn Teander, and Ruth Million, pianists; Elsie Alenius and Robert Gray, violinists; and by Winfield Crawford, Jacqueline Krump, and Joseph Burns, vocalists.

Rudolph Reuter appeared on the American Conservatory summer recital series in joint recital with Viola Repp, mezzo-soprano, June 26. Mr. Reuter's program consisted of an early Beethoven sonata (Op. 2, No. 3), a group of Brahms, Schumann and Chopin works, and pieces by Liszt, Schoenberg, Granados, and Debussy. Mrs. Repp sang a Rossini aria, and songs by Tchaikovsky, Respighi, and Erich Wolff. Eileen Bowman was the accompanist.

Fantozzi Conducts Park Concerts

William Fantozzi's symphonic band and orchestra organizations were engaged for eight concerts during July and August for free public concerts given under Mr. Fantozzi's direction, in Garfield, Lincoln and Jackson parks. In addition to these activities, Mr. Fantozzi has been re-engaged by Anna Fitzu to conduct the International Friendship Gardens opera festival presenting acts from Hansel and Gretel; Tales of Hoffmann; The Magic Flute; and La Traviata.

Artists to Open Aspen, Colo., Series

Chicagoans' interest in summer concerts of festival nature other than those in our own surroundings, was evidenced when the Walter Paepkes gave a cocktail party recently honoring some of the local artists who will appear in concerts during the summer and early fall, at the Wheeler Opera House, Aspen, Colorado. With the rejuvenation of this old "ghost town," the historic opera house (built in 1888 with a seating capacity of about 800), was reopened for the first time in 34 years on last May 25, with two ballad singing performances of Burl Ives. A week later, Richard Dyer-Bennet, well known ballad singer from New York, gave two performances.

Among the Chicago artists listed for the summer concerts, which opened July 6, are Dorothy Lane, harpsichordist, David VanVactor, flutist (formerly of the Chicago Symphony) and Oscar Chausow, violinist, who will present early chamber music works; and the well known trio, John Weicher, Rudolph Reuter, and Dudley Powers, who will give trios of Schubert, Brahms, Mendelssohn and Dvorak at the end of the Ravina season.

Mildred Gibson Slocum's Activities

Mildred Gibson Slocum, who made a highly successful Chicago debut March 25, received further acclaim in an appearance with the Omaha Symphony Orchestra, May 12. The soprano appeared jointly with pianist San Roma and the symphony orchestra in an all-Gershwin program in Omaha's Ak-Sar-Ben Coliseum before 6,000 persons. Miss Slocum's professional activities also included presenting her class of 20 pupils in annual recital June 8 in Omaha's Presbyterian Church. Students who, in a field of 157 singers, recently placed 2nd, 3rd, and 4th in the "Voice of Tomorrow" contest conducted by the Omaha World Herald for its Midwest Music Festival, are Anna Lee Williams, who appeared in a recital in Las Vegas, Nev., in July; Gloria Rees, who recently completed a 6 months professional tour of midwest schools and colleges; and Dorothy Ann Caskey, who is scheduled for a series of Omaha recitals.

Molitore Studio Notes

Active pupils of Camilla Tentera Molitore are June Albers, dramatic soprano, who has been engaged as soloist at Our Lady of Lourdes Church, Chicago, and is giving a recital in Greenwood, Miss., Aug. 5; Suzanne Williams, in the cast of Call Me Mister, now playing at the Blackstone; Marian Davis, soprano, guest soloist at the annual Spring Concert of the Triad Club, in Linton, Ind., May 11, and for the Federated Clubs on May 13. Later in the season, Miss Mead appeared in joint piano and song recital.

Harry Zelzer Concert Mgt. Announces Series

CHICAGO. — Astute Harry Zelzer announces the following attractions to appear under his banner in the coming season. His concert series, known as the Music Course, consists of eight events—all to take place in Orchestra Hall. The Philadelphia Orchestra, under its conductor, Eugene Ormandy, will open the series on Nov. 8. Lawrence Tibbett is scheduled for a recital on Nov. 29. Others booked are Mischa Elman, Dec. 6; the Gen. Platoff Don Cossack Chorus and Dancers, under Nicholas Kostrukoff, Jan. 17; Jussi Bjoerling, March 6; Mia Slavenska and her ballet, March 15; Artur Schnabel, March 28, and Helen Traubel, April 3.

Besides this, Mr. Szelzer has rented the Shubert and Harris Theaters, where he will present Miliza Korjus; Lauritz Melchior assisted by an orchestra; Zino Francescatti; Jussi Bjoerling; Richard Dyer-Bennet; Kirsten Flagstad; and Sigmund Romberg, with his orchestra and soloists.

These sixteen attractions, however, form only a part of Zelzer's activities in Chicago this season, for he will join with Fortune Gallo in the presentation of grand opera at popular prices at the Opera House here. As business manager of the Opera Theater, he has a few surprises in store which, it is expected, will create a stir when they are announced. R. D.

HARRY ZELZER (Photo by Du Bois.)

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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

There were fireworks over the Fourth of July at the Jacob's Pillow Dance Festival—fireworks of a non-explosive variety, but fireworks nevertheless. The climax of the display was a new ballet by Arthur Mahoney, a ballet called Crosstown; and those who fled the city during the sweltering holiday week-end saw, under the cool Massachusetts air, a work about the big city, complete with drug store cowboys, jive, and prize fights.

Arthur Mahoney, who was responsible for the story and choreography, is one of the new managers of Jacob's Pillow, the other being Thalia Mara. For those unacquainted with the Pillow, it is to summer dance what Provincetown is to the summer theatre. Previously under the direction of Ted Shawn, it is located near Lee, not far from Tanglewood (the site of the Berkshire Festival). It is a well-attended dance school which boasts a prominent faculty, that covers all phases of the art, and it has a fine theatre where weekly presentations are given. Important guest artists appear, new works are tried out, and the students are generally given a prominent part.

An innovation is the creation of a Ballet Repertory Company by the current directors of Jacob's Pillow. Three new ballets are scheduled for production this summer, the first of which was seen on the opening program.

Crosstown Premiere

Crosstown was given its initial performance on the afternoon of July 4, and repeated the following afternoon and evening. Its program is brief and to the point: "This is the story of Slugger Joe, a young prize fighter, and his girl, Sally. They are very much in love and are to marry if and when Joe wins the championship—and so he does—and they do." This outline, however, gives but a faint impression of the ballet, which is in six scenes, to music by Tom Scott. There is much incidental by-play and some clever ideas. The actual championship fight, for instance, is conveyed vicariously by a group of boys and girls listening to the radio in high excitement. By their gestures and facial expressions we are made aware of how the fight is progressing. There is an equally clever scene linking night with morning by the arrival of the milkman, who does a perky little dance.

There also are some details that need working-over and tightening. A bit too much is present in the way of prologue; the essential mood was conveyed long before the principals made their appearance. As a matter of fact, Mara and Mahoney had much too little to do in a ballet supposedly centering around themselves—a pity not only because of the story but because of the fact that they are such fine dancers. There is a tramp's dance that could well be eliminated, since it serves no appreciable purpose and is not interesting enough as choreography to hold its own.

Praiseworthy Details

Yet there was fine feeling to the love duet and a spirited quality to that scene in the gymnasium where the Slugger has a workout. By skillful lighting effects which threw the shadow of the fighter against a backdrop, a mobile counterpoint was obtained. It might also be mentioned that Mahoney looks very competent and professional as a boxer. Those familiar with the art notify this department that he does not telegraph his punches, throws a fast left, and has secure footwork.

Included in the cast, besides Mara and Mahoney, were Nikita Talin (the Manager), Loren Hightower (the Second), Peter Glade and Zachary Solov as two sharpies, Isabel Henderson as a girl in high heels, Eric Braun as the Milkman, and George Horn as the Tramp. The corps de ballet included Melissa Hayden and Ruth Ann Koesun, both of Ballet Theatre. Tom Scott's competent, rather unoriginal score was played by Richard Malaby and John Mehegan at the two pianos, while the costumes and decor were furnished by Alfred Stern in association with Morton Haack.

Other Program Features

On the same program Tom Scott was heard in a group of Ballads from the Blue Ridge, and Valerie Bettis danced five solo numbers, accompanied by Paul Benet. All of the Bettis selections—And the Earth Shall Bear Again, the unaccompanied Theme and Variations, Rondel for a Young Girl, Suite, and Caprice—were familiar to those devotees of the modern dance who had attended Miss Bettis' New York recitals.

Programs featuring dancers prominent in every phase of the dance will be presented at the "Pillow Theatre" every Friday and Saturday during the entire summer.

Ballet Winslow Opens in B. A.

Ballet Winslow, a new company under the direction of Miriam Winslow, made its official debut on June 17, at the Teatro Politeamo Argentino in Buenos Aires. According to word from Miss Winslow, the company gave two concerts, prior to the opening, in La Plata, a province of B. A. "They were a tremendous success," she writes. "Two full houses, and with all the excitement the show ran almost three hours. Rehearsals started in February and the group is wonderful. One that I hardly expected to find here. There is some talent and very good dancing, which of course pleases me beyond anything, besides having a group which is terribly interested in what I am doing. We have great hopes of going to Europe next year."

A SCENE FROM "CROSSTOWN,"
the new Arthur Mahoney ballet premiered at Jacob's Pillow on July 4.
(Photo by John Lindquist.)

The major work presented on the program was The Scarlet Letter adapted from the story by Nathaniel Hawthorne. The music was composed by Hector Sorin. Also in the repertoire is a shorter ballet, Barn Dance, achieved such success with his designs for the costumes used in the finale of the Latin Quarter show which opened July 10, that he has been commissioned to design all of the costumes for the opening of Lou Walter's new Club Harem show. In the meantime, Rey is working on the costumes as well as choreography for his company which embarks on a coast-to-coast tour, arranged by Albert Morini, in October. Opening in Detroit on October 6, the group will, in the course of its tour, visit New Jersey, Pennsylvania, Wisconsin, Minnesota, Michigan, Wyoming, Nebraska, Colorado, Seattle, Portland, Canada, California, and Utah among other places. The Brooklyn Academy of Music is also on the intinerary. However, there is another appearance with Anna Ricarda this summer, and that is with the Toronto Symphony in August. . . . Marina Svetlova, prima ballerina of the Metropolitan Opera Company, became a United States citizen on July 10.

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Iva Kitchell was unable to fill her New Orleans symphony dates in July. An operation for acute appendicitis was the reason for the first cancellation in her entire career. She plans to resume her activities the end of this month. . . . Programs at the Ethnologic Dance Center under the direction of La Meri included lectures on How to be an Artist, How to Characterize the Exotic Dance, What Is Ethnologic Dancing, The Mexican Dance (by Josefina Garcia), and In Search of the Ethnologic Dance. Thursday programs included Devi Murti and Cuadro Flamenco on July 3. Dances of Many Lands by La Meri and Ensemble on July 10, Devi Murti and Caribbean Suite on July 17, and a Demonstration Lesson on the Hindu Dance by La Meri on July 24. . . . Rosamond Chapin's performance of Tristan and Isolde in English, is being presented at Jacob's Pillow on August 1 and 8 at 6:15. Those participating, in addition to Mrs. Chapin are Edward Dudley, Marie Powers, Burt Jahr, Walter Stafford, and Roland Baldwin.

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Doris Humphrey is heading the resident dancers this summer at Green Mansions in Warrensburg, N. Y., and weekly recitals will be given. Among the dancers already engaged are Dorothy Bird, Beatrice Seckler, Mark Ryder, Tony Mathews, Victor Duntiere, Emily Frankel, Jacqueline Perlman, Pat Meaney, Miriam Davis and Herbert Ross.

MIRIAM WINSLOW AND COMPANY,
known as Ballet Winslow, rehearsing "The Scarlet Letter" on a terrace in Buenos Aires.

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Popular Operas Close Carnegie Hall Series

June 28 and 29 brought a continuation of the "Pop" Opera in Carnegie Hall with the Salmaggi performances of Boheme and Rigoletto. Mina Cravi again scored as Mimi, singing with clear beauty and warmth of tone. Marybelle Norton was a gaily attired, attractive Musetta and the remaining roles were adequately assumed by Gabor Carelli, as Rodolfo; Mario Valle, as Marcello; Stefano Ballarini, as Schaunard, and Nino Ruisi as Colline. Pompilio Malatesta doubled as Benoit and Alcindoro; Luigi Molle was Parpignol and Bertram Norto, the Sergeant.

In Rigoletto, Stefano Ballarini triumphed over inadequacies of cast and staging by sheer artistry and splendid singing in the name role. The Gilda was allotted to Nina Bandelloni, a soprano apparently extremely youthful, who acted the part with expressive skill. Her voice was of the smaller calibre, with, however, carrying quality and the expected high B's and E's. Ernice Lawrence maintained his usual fine standard of singing and interpretation of the Duke of Mantua part. Supporting roles were played by Nino Ruisi, Sparafucile; Ada Landi, Maddalena; George Lipton, Monterone; Antony Amato, Borsa; Fausto Bozzo, Count Ceprano; Lorraine Calcagno, the Countess; Luigi Molle as Marullo; Cecile Chester, the Page. Gabriele Simeoni was the conductor for the two performances.

The scheduled July 5, 6 productions of Carmen and La Traviata were cancelled, it was stated, because of the expiration of the producer's contract with AGMA.

ELEANOR KNAPP AS CARMEN
(Photo by James Abresch.)

Internationale Hearings

The Internationale Opera Company returned to the same stage, July 1, with Madama Butterfly, presenting Tomiko Kanazawa in the title role. Although discriminating taste has always found something at which to cavil in the casting of one sole Oriental in an ensemble otherwise completely Occidental, it must be admitted that Mme. Kanazawa was a pleasing and plausible Cio-Cio San. Her grace in gesture, beautiful, authentic costumes and accessories, coupled with her genuine histrionic gift, made a colorful picture of each scene. Although less expressive vocally, her singing was accurate and sure. Stella Hughes, as Suzuki, was handsome in appearance and voice. A bit too much in view for the welfare of the supposedly central figure of the heroine, she also was graceful, swift and smooth in action. Arturo Ulisse seemed a little light vocally for the more ringing Pinkerton passages but he sang for the most part acceptably and carried himself well on stage. Sharpless was portrayed by Steven Kennedy, previously heard in the role at City Center. Mr. Kennedy used his warm-hued voice with musicianly accuracy and was a very prepossessing consul. Anthony Amato was a clever lively Goro. Heard in supporting roles were Lawrence Harwood as Yamadori, Charles Riggio as the Bonze and Nino Valle as the Commissioner. Otto Lehmann conducted.

A New Carmen

The July 2 Carmen featured Eleanor Knapp as the Gypsy, Wladyslaw Ladis as Don Jose and Eduardo Rael as Escamillo. Miss Knapp was nothing short of gorgeous in appearance and did some fine singing, excellent characterization and surprisingly good dancing. The tenor was at his best in moments of emotional intensity, when his voice took on a thrilling quality not always evident in his other work. Rael is one of those fortunate persons who seem only to have to step on stage to win audience approval. Much that was not clear vocally or permissible in tempo was overbalanced by the baritone's bearing and the exceptional timing of acting, which is so rare a gift.

Making her debut for the first time on an operatic stage was Rosalinda Carbone as Micaela. Displaying a lovely lyric voice with soaring high notes and ability to sustain the difficult tessitura of the part, the youthful singer stopped the show with the third act aria.

Frederic White was a rich-voiced Zuniga; Andrew Stephens sang Morales; Frank Murray and Mario Murini were excellent as Remendado and Dancairo; Georgia Standing offered her customary good job as Mercedes and Elizabeth Carron, substituting for Vivian Simon, topped the ensemble with clear, sure singing as Frasquita.

Another substitution was that of Charles Richards, who replaced George Schick on the podium and, it was stated, conducted his first, and effective, performance of the Bizet score without having had an orchestral rehearsal. All credit to Mr. Richards and to the really fine orchestral ensemble!

Corona As Tosca

Leonora Corona brought all her prima donna assets of artistry and interpretation to the Tosca of the Internationale

(*Continued on page 22*)

TOSCA SUNG BY INTERNATIONALE OPERA
at Carnegie Hall, New York, July 8. L. to r., Joseph Cristea as Mario, Leonora Corona as Tosca, George Schick, conductor, and Frank Wennerholm as Scarpia. (Story on page 22.) (Photo by Leo Choplin, Graphic House.)

ALTON JONES

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—*John Briggs, NEW YORK POST, Feb. 20, 1947*

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LOS ANGELES: Bowl Opens

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

The Hollywood Bowl opening, July 8, revealed the Shell newly painted and restored to its pristine beauty, an effect that was obviously relished by the auditors. Dramatic effect was heightened by having the men and women of the orchestra take their places on the stage behind the light curtain so that they could be revealed as a picture instead of straggling on the stage according to a now happily passing tradition.

The concert was an all-Wagner program under the masterful baton of Bruno Walter with Helen Traubel as soprano soloist. The orchestra was still not welded into a unit though it was composed of fine players from many organizations, including the film studios and radio stations, but under Walter's skillful direction it assumed a united quality that would have done credit to many a more rehearsed ensemble. The concept of an opening was stressed by following the Prelude to Die Meistersinger with the Overture and Bacchanale from Tannhäuser and the Prelude and Love-Death from Tristan and Isolde. Miss Traubel's magnificent voice soared to inspired heights in the latter and provided also a thrilling climax with the Immolation Scene from Götterdämmerung. Walter brought noble pathos to his reading of Siegfried's Funeral March, and lyric freshness to the Siegfried Idyll.

Walter turned to Brahms for his July 10 concert, rising to a peroration in the First Symphony from which he extracted full romantic flavor after a somewhat slow opening. Special interest attended the first Los Angeles performance of Song of Destiny. It proved a work well worth hearing again. The Hugo Strelitzer Chorus gave an admirable account of the vocal lines, singing in English. The orchestra, which was a bit ragged in the Academic Festival Overture, responded much better to Walter's sensitive conducting in the Variations on a Theme by Haydn.

Gershwin Prize Score Heard

The principal thing to be said for the annual Bowl clam-bake known as the Gershwin concert is that it brings a capacity audience that helps to pay for some of the less remunerative, but more artistic affairs. Highlights of the July 12 occasion were Earl Wild's performance of the Concerto in F and excerpts from Porgy and Bess, offered by Todd Duncan and Camilla Williams, both satisfactorily accompanied by Paul Whiteman whose choir assisted in presentation of the former.

The Gershwin Memorial Award for composers was won by Nick Bolin, whose California Sketches were presented under the baton of Albert Glasser. The Suite was descriptive in character, comprising of four tuneful facile sections.

Audition Winners Appear

The Sunday night broadcast concert introduced the winners of the KFI-Hollywood Bowl Auditions. Cellist Gilbert Reese displayed a luscious tone and virtuoso technique, interpreting the First Movement of the Lalo Concerto with enjoyable finesse. Soprano Olive Mae Beach showed a well-handled voice of pleasing quality in a group of arias. Walter gave the young artists superb orchestral support and programmed Dvorak's "New World" Symphony and Weber, Debussy and Berlioz items.

Dorati Conducts

Antal Dorati took over the Bowl baton on July 15 and displayed his conductorial finesse and authority in an excellent reading of Strauss' tone poem, Don Juan, and the Schubert Unfinished Symphony with Copland's Outdoor Overture as a curtain raiser. Mischa Elman was violin soloist, effectively delivering Mendelssohn's Concerto and items by Tchaikovsky and Espejo.

Dorati had a better opportunity to display his skill on July 17 in the first Bowl reading of Prokofieff's Fifth Symphony, to which he brought an enjoyable *élan* and deft treatment of its instrumental colors. Ravel's Rapsodie Espagnole, Tchaikovsky's Romeo and Juliet and "Berlioz's Carnival" Overture completed a particularly pleasing program.

Another Bowl annual is Viennese night which was given July 19 under the baton of Robert Stolz. A series of gay, pleasing items were enjoyed by the auditors. Soloists were Virginia MacWatters, soprano; John Carter, tenor, and Israel Baker, violinist.

Light Operas

The Civic Light Opera season in the Philharmonic Auditorium continued with Louisiana Purchase, opulently produced under the aegis of Edwin Lester. Highlight was the lovely dancing of Vera Zorina. The Irving Berlin tunes were adroitly brought out by Conductor Louis Adrian, and the amusing lines were well delivered by a cast headed by William Gaxton, Victor Moore and Irene Bordoni.

Gene Mann opened his series of light operas in the Greek Theatre, July 7, with the delightful production of Rose-Marie. It was skillfully staged by Edward Reveaux, who utilized a revolving stage, in additon to the reconstructed theater which is now much better for a stage production. Frank Tours conducted efficiently.

Petite Jan Clayton was amply provocative in the title role, singing with a light, clear tone that climaxed effectively in the popular Indian Love Call. John Howard was an excellent Jim Kenyon with John Shafer as Sergeant Malone. Pinky Lee provided some hilarious comedy, ably and decoratively assisted by Colette Lyons.

Some Recitals

Although we were officially on our vacation when Galla-Rini appeared in concert at the Broadmoor Hotel in Colorado Springs, his superbly played, tastefully chosen program deserves special mention. He proved that an accordion in such capable hands as his can play Bach, Brahms, Chopin and Rossini, as well as Lecuona, Falla and Offenbach. Galla-Rini's skill surmounted all difficulties with the effortless ease of true virtuosity.

Just before leaving, we heard Camile Theraux, blind pianist, in recital at the Samuel Ball studios. She played poetically and with clear-cut tone, offering a well-chosen selection of Scarlatti, Mendelssohn, Chopin, Debussy and Liszt. Two of her own compositions, Etude and The Brook, proved fluently graceful and won emphatic plaudits.

WILLIAM STEINBERG IN HOLLYWOOD. The Buffalo Philharmonic's musical director, who conducted the score for the new MGM film, Song of Love, soon to be released, based on the life of Robert Schumann, is shown on the lot discussing the music with Paul Henreid, who plays the part of Schumann. Others in the cast include Katharine Hepburn and Robert Walker, and the picture was directed and produced by Clarence Brown. The music for the movie includes among its excerpts the Schumann Piano Concerto and the Liszt E-flat Concerto with Artur Rubinstein as soloist; rarely heard passages from Schumann's Faust, with a large chorus; and the Brahms Symphony No. 1.

Encino Hears Bazelaire Score

The season's final concert in Encino, arranged by Harriet Holt in the music room of the Edward Everett Horton Estate, was played by Paul Bergstrom, cellist, and Morris Wolfson, pianist. The pair co-operated admirably in a Beethoven Sonata and the first American performance of an effective Suite Française by Paul Bazelaire, and concluded with Ravel, Rachmaninoff, Debussy, and Saint-Saens items.

New "Nitery" Features Music

Cuban music and musicians were a feature of the opening of Val Carlo's Masquerade, a new night spot in Old Los Angeles, which is making a firm bid for a music and dance loving clientele. Carlo himself was the highlight of the program, displaying both vigorous dancing ability and a voice of pleasing quality. Petite Bertica Serrano scored emphatically in Cuban songs and Renee Touzet, leading his orchestra from the piano, presented a number of interesting and well-arranged new items from our Caribbean sister republic. Constanso and Marda contributed some effective dancing of the vocal selections offered by Regina Walsh and Toni Martinez.

Southland Jottings

The Hollywood Symphony Orchestra gave a concert in the Long Beach Municipal Auditorium, July 24, with Ilona Massey as soloist and Alexander Laszlo on the podium. The organization recently gave a concert at the Soldiers' Home in Sawtell, with Leonard Walker conducting.

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For the coming season the Music Guild announces a series of five concerts, opening with two programs by the Budapest String Quartet, followed by the Paganini Quartet, solo-recital by Artur Schnabel and a duo-recital by Artur Schnabel and Joseph Szigeti.

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The Burbank Symphony Orchestra, under the excellent direction of Leo Damiani, and with the collaboration of the Civic Chorus, which has developed admirably under the leadership of John Ellis, is giving a series of concerts at the Burbank Bowl. The first event, June 29, included the first performance of an effective Moonrise Suite by William Lava.

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Helena Lewyn, concert pianist and teacher, is presenting a series of summer concerts with her pupils. Among those heard and to be heard are: Juliana Hughes, David Losey, Mona Lisa Karp, Sali Vlier, Lura Hall, Susan Cottrell, Virginia Perlin, Peter Vogler and David Karol.

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Pianist Frederick Marvin gave a July concert at the Arizona State College in Tempe, where the temperature was well over 100, but had an opportunity to cool off in another at the Santa Monica Bay Club, when the ocean fog rolled in early. Both programs were different from that of his well-acclaimed recital here.

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Rome Vincent, who has been appearing at the Florentine Gardens, avers that he has the first requisite for becoming an operatic tenor by weighing well over 250 pounds. He modestly leaves it for the commentator to add that he has a fine voice and knows how to use it.

Sophie Tucker will be the next Florentine Gardens attraction. Producer Frank Bruni has signed her for a limited engagement, starting Sept. 8.

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Ralph Isbell, Santa Monica winner of the 1946 Atwater Kent Foundation auditions, will sing in the annual oratorio presented in Barnum Hall by the Santa Monica Choral Society.

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The Hancock Ensemble gave a Santa Monica concert in the Memorial Open Air Theater, July 18, sponsored jointly by the City and the Santa Monica Music Arts Society. These joint sponsors present three summer "Symphony by the Sea" programs annually.

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Albert Goldberg has been appointed music editor and critic of the Los Angeles Times.

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The 37th annual convention of the California Music Teachers Association was held in San Francisco in the first days of July. Dr. Raymond Kendall, president of the MTNA, was the chief speaker at the banquet, followed by a two-piano recital by Lois and Guy Maier. Among speakers at other sessions were George Antheil and Dr. Peter W. Dykema. Marguerite Hauber O'Leary is the new president. Pre-convention features included a concert by the San Francisco Symphony under Meredith Willson, and a performance of Coppelia by the San Francisco Symphony at Stern Grove.

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Sascha Jacobsen, violinist, has been signed as concertmaster of the Los Angeles Philharmonic for 1947-48, according to Alfred Wallenstein, conductor. Mr. Jacobsen replaces David Frisina, who resigned after four years.

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A Symphony Orchestra is being formed in Phoenix, Ariz., with John Barnett, associate conductor of the Los Angeles Philharmonic, as leader. The first four concerts will be given in November.

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Alfred Wallenstein, conductor of the Los Angeles Philharmonic, is now under the management of National Concert and Artists Corporation.

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Bay Area Has Many Summer Music Programs

By MRS. FRANCES H. REDEWILL

Outdoor music in San Francisco is drawing Sunday afternoon audiences to Stern Grove and the annual series is both varied and outstanding. The San Francisco Ballet offered Delibes' Coppelia and the Downtown Oratorio Society (Claude Ward, director) was heard on July 6. A most enjoyable performance of Pagliacci, directed by Arturo Casiglia, was given, July 13. Antonio Triana, dancer, and his company entertained on July 20 with a Dance Fiesta. On July 27 a symphonic concert by members of the San Francisco Symphony, conducted by Gaetano Merola took place with Maxim Schapiro as the soloist.

Indoor music at the Museum of Art features the Budapest Quartet on Tuesday evenings. The quartet members (Josef Roisman, Edgar Ortenberg, Boris Kroyt and Mischa Schneider) have the assistance of Egon Petri, pianist, in three of the six evenings, playing the Brahms Piano Quartet in A Major, July 15, the Brahms Piano Quartet in G minor, July 29, and at the closing concert of Aug. 12, the Brahms C Minor Piano Quartet. Contemporary compositions featured by the Budapest ensemble include the Barber Quartet, Op. 11, Hindemith Quartet No. 6, Van Vactor Quartet No. 1, Prokofieff Quartet No. 2, Krenek Quartet No. 7 and Milhaud Quartet No. 13.

The Berkeley Chamber Singers, an excellent ensemble of young people directed by Iva Dee Hiatt, was also heard in a program at the Museum consisting of numbers by Vecchi, Wilbye, William Bird, Hindemith, Copland and Gustave Holst.

Whiteman and Wild Feted

Paul Whiteman and his orchestra were presented by Paul Posz at the Civic Auditorium, July 15, to a crowd that soared to the rafters. The all-Gershwin program was given with plenty of Whiteman originality in orchestration, played and sung superbly by his excellent ensemble. Soloist Earl Wild received an ovation in the Concerto in F and Rhapsody in Blue.

The Paganini String Quartet (Henri Temianka, Gustave Rosseels, Robert Courte and Robert Maas), all playing Stradavarii once owned by the virtuoso for whom the quartet is named, were heard at the Geary Theatre, July 20.

The University of California Extension Division has had a variety of offerings for Summer Session students and Berkeley music-lovers. The Music Lovers Society (Margaret Tilly, pianist and founder) gave three programs at Wheeler Hall, featuring as usual contemporary compositions, as well as classic. Maxim Schapiro, pianist, was also heard in a splendid solo recital in this chamber music series of early summer.

The Roth String Quartet (Feri Roth, Josef Smilovits, Sandor Salgo and Janos Scholz) were presented in four concerts during June, sponsored by the Extension Division and the Committee on Drama, Lectures and Music. At the closing concert, Rudolf Schmidt, clarinetist of the San Francisco Symphony, was guest artist in the Brahms Quintet.

Composers of Bay Area Heard

The Composers' Forum presented an outstanding group of Bay area creative artists at Wheeler Hall, July 2. Compositions by Virginia Seay, Earl Kim, Darius Milhaud, Spartaco Monello and Leonard Ralston were ably interpreted by Bernard Abramowitsch, Dorothy Channesian and the California String Quartet.

The Alma Trio (Adolph Baller, Gabor Rejto and Roman Totenberg) have been scheduled for a series of three concerts at Wheeler under U. C. Extension auspices, and Joaquin Nin-Culmell, Spanish pianist, is presenting three diversified programs covering music of Latin America from 1510 to 1946. Assisting artists are Lorraine Campbell, soprano; Merrill Jordan, flute; William Sargent, oboe; Jerome Rosen, clarinet, and the California String Quartet.

Elizabeth Simpson presented a group of talented young artists in piano recital at the Berkeley City Club, in a four-hour program designed in four parts. The closing section included three concerti: Saint-Saens, G minor; Ravel (left hand), and Rachmaninoff, C minor, by Stella Samson, Walter Rose and Helen Pierce.

Budapest Quartet at Mills College

Mills College is offering a series of Wednesday evening programs by the Budapest String Quartet (Josef Roisman, Edgar Ortenberg, Boris Kroyt and Mischa Schneider) at the Concert Hall. The entire series is of Haydn, Mozart and Beethoven compositions, with Germain Prevost, violist, as guest artist in the Haydn Viola Quintets and Egon Petri, pianist, in the Mozart Piano Quartet in G minor, Aug. 13.

Sunday concerts at Woodminster Bowl included an outstanding Sunday afternoon program, on July 13, by the Oakland Symphony, Dr. Orley See, conductor, and Nadia Kolvar, pianist-soloist in the Beethoven Concerto No. 2.

At Montalvo, Kayton Nesbit, tenor, gave a Sunday afternoon song recital, July 13; at Forest Meadows, San Rafael, Florence Quartararo, soprano, sang on July 20 her first Bay region solo recital since her phenomenal success at the Metropolitan.

Schapiro in Solo Appearances

Maxim Schapiro, pianist, was soloist with orchestra at the Bach Festival, Carmel, Calif., July 22; 27, with the San Francisco Symphony, Stern Grove, San Francisco. On Aug. 7, he appears with the Chicago Symphony under Monteux at Ravinia Park; and the end of August and early in September will make a tour of Alaska (re-engagement).

PARTY AFTER CONCERT

marks Alfredo Antonini's guest conducting engagement with the Montreal Philharmonic Orchestra at Molson Stadium, Montreal, June 27. Left to right, Sandra Pasimeni, New York vocal teacher; Oliver Daniel, CBS director; Mrs. Daniel, the latter's mother; and Mr. Antonini, CBS conductor.

PASSED AWAY

WALTER DONALDSON, 54, composer of many popular ballads, died in Santa Monica, Calif., July 15. A native of Brooklyn, N. Y., he was taught piano by his mother, a music teacher, but was self-taught as a composer. His first three songs are said to have sold eight million copies. Among his best-known numbers were My Buddy, My Blue Heaven, and Mammy, which launched the craze for popular songs of the South. In 1929 he became a partner in the music publishing firm of Donaldson, Douglas & Gumble, Inc. He had also written music for films and for Broadway shows. Two daughters, two sisters and a brother survive.

LUCIEN MAWER, 71, Belgian composer of vocal and instrumental works, died on July 8 in Liege, Belgium.

CORINNE RIDER-REED, 70, known professionally as Corinne Rider-Kelsey, during her career as a concert soprano, died on July 10 at Toledo, O. Born in Leroy, N. Y., she studied with L. A. Torrens in Chicago and Mr. and Mrs. Toedt in New York. Mme. Rider-Kelsey was one of the most prominent American sopranos in concert and oratorio at the turn of the century, and appeared as soloist with the New York Symphony and Philharmonic, the Boston, Chicago and Cincinnati Symphonies and at various festivals.

HUGH RIDOUT, former treasurer of the Detroit Bohemians, an adjudicator of the National Guild of Piano Teachers, died recently while on tour at Greenville, S. C. A member of the New York Piano Congress, Mr. Ridout had a studio in Steinway Hall, New York.

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Mu Phi Epsilon Council Meets in Cleveland

The National Council of Mu Phi Epsilon, music sorority, met at its annual session in Cleveland on June 14, 15 and 16. Those in attendance were Ava Comin Case of Ann Arbor, who is completing her second term as National President; Margarette Walker of Los Angeles, Ruth Clutcher of Upper Darby, Pennsylvania and Hildur Shaw of Fargo, N. D., National Vice-Presidents; Mildred Christian of Cleveland, Editor; and Bernice Oechsler of Sylvania, Ohio, Executive Secretary-Treasurer. Dorothy Paton of Ann Arbor also attended the meetings in her capacity as National Finance Chairman.

At these meetings a review of the year's activities of the chapters and the national organization was made, and plans were formulated for the chapter inspections to be made by national officers in 1947-48.

The Chapter Service Award of $25, given for efficiency and outstanding achievement in campus activities was awarded Nu Chapter of the University of Oregon. Honorable mention was given to Phi Iota Chapter of Concordia College, Fargo, North Dakota. Upon recommendation made by the National Scholarship Chairman, Helen Dill of Beverly Hills, Cal., the Scholarship Award of $50 was given to Joyce Brown of Emporia, Kan., with honorable mention going to Jean Rotzler of Los Angeles.

The Cleveland Alumnae Chapter honored the national officers at a luncheon June 14 at which time informal discussions of the next convention took place. On June 16 a group of delegates from Detroit, Ann Arbor, Toledo, Chicago and Delaware, Ohio, held a convention-planning meeting under the leadership of Helen Hannen of Cleveland, General Chairman. The National Convention of the sorority will be held June 26, 27, 28, and 29 at the Cleveland Hotel with the fifteen active and alumnae chapters of the Great Lakes Province as hostesses.

Composition Contest Announced

Mu Phi Epsilon, National Music Sorority, has announced the annual Musicological Research Contest open to its members. Theses are due on March 1 of each year, and the winner is announced at the summer meeting of the National Council. The National Third Vice-President, Mrs. W. S. Shaw of Fargo, N. D., who has charge of the contest this year, has announced the following judges: Dr. William S. Newman, University of North Carolina; Dr. Lloyd Hibbard, North Texas State College; and Dr. Raymond Kendall, University of Michigan. The winner of the Contest will receive $100 and associate membership in the American Musicological Association.

During the course of the year four new groups have been chartered in the sorority. The two new active chapters are located at Belhaven College, Jackson, Miss., and Lewis and Clark College in Portland, Ore. A new alumnae chapter has been installed at Beverly Hills, Calif., and one at Wichita, Kan.

The members of the sorority are continuing their work in Music in Hospitals. In addition to the work done by individual members and to the donations by the various chapters throughout the country to hospitals in their localities, the sorority as a whole has collected approximately $1,000 to be used by the National Federation of Music Clubs for its work in this field.

MU PHI EPSILON'S NEW YORK CHAPTER
holds its annual luncheon at the Town Hall Club, New York. L. to r., Eleana Berger, vice-president elect; Dr. J. J. Hanson of London, lecturer on English Poetry; Barbara Parsons, chairman; Louise B. M. Dyer of London and Paris, founder-publisher of the Lyrebrid Press of ancient and modern music; Gladys Shofar, president, New York chapter; Margaret Sherman, president-elect; Rose Dirman, soprano; Doris Frerichs, pianist.

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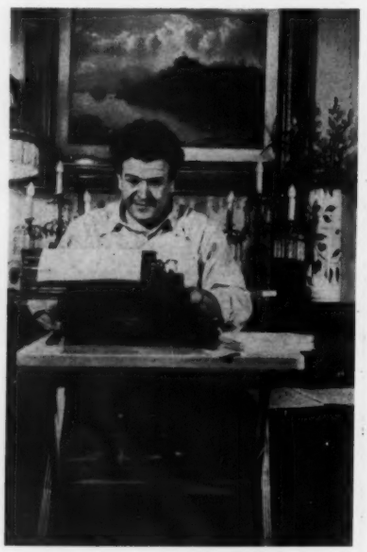
Hayward in Cincinnati Opera And Radio Hearings

Recent engagements for Thomas Hayward include appearances as guest artist on Mutual's Treasury Hour of Song with Licia Albanese, Risë Stevens and Dorothy Kirsten. June 26 brought a requested "repeat" program for the tenor and Miss Kirsten. Hayward is soloist on the NBC Serenade to America show, Mondays and Thursdays. He was also scheduled for the Frank Black-Don Gillis program.

This year marks Mr. Hayward's first performances with the Cincinnati Summer Opera, where he will sing leading roles in Traviata, Rigoletto and Boheme. After that, if present commitments permit, the tenor will be heard in Paris, Rome and South America before the opening of the Metropolitan Opera season.



ANSWERING "FAN MAIL."
Thomas Hayward, Metropolitan Opera tenor, does some impromptu typing.

Alcaro Group Wins Trophy

The Alcaro Symphonic Accordion Band won the first prize trophy in the Senior Division in a contest held on July 13 at the Manhattan Center and sponsored by the American Accordion Association. Joe Buviano is president of the association, Pietro Deiro, Jr., secretary. Judges were Pietro Deiro, Frank Gavinni, Charles Nunzio, Charles Magnante. Each member of the band received a medal. Among them were Alfred Alcaro, director; Carmel and Anita Alcaro, Lillian Cantella, Catherine Brocoli, Vilma Filippi, Joe Cortez, Gloria Calabrese, Sarah Di Justo, John Castaldo, John Waizmann, Edward J. Boshinskie, Herbert Schechtman, Joe Novotny.

Portland School of Music Stages Operas

PORTLAND, ORE.—The Portland School of Music, Ariel Rubstein, director, recently closed its 30th academic year. Edna Burton and William C. McCulloch, Jr., of the piano faculty gave recitals, as did several student artists. Alice Bogardus presented Menotti's The Old Maid and the Thief with the following cast: Miss Todd, Frances Heyburn Hoops; Miss Pinkerton, Percie Miles; Laetitia, Fredda Connell; The Thief, James Duyn; Joyce Hudson Moreman at the piano, and Marjorie Moe, commentator. Tchaikovsky's Eugene Onegin was given twice at the Portland Civic Theater under Mr. Rubstein's direction, the cast featuring Adele Anderson, Tatyana; and David Henderson, baritone, in the title role; Leon Bowns, Lenski; and Alex Toman, Gremin. The opera class next began preparation to give Music Master by Pergolesi.

Summer session began on June 23 extending through August 30, with special classes for graduates and music teachers in music history, radio technique, and public school music. James Hart, former instructor at Amherst College, lectures in music history, and Harry S. Sanford conducts public school music.

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Sergei Matusewitch, concert accordionist, played for the Friday Music Club on July 18.

POPULAR OPERA SERIES CONCLUDED

(*Continued from page* 19)

Company on July 8. One could hardly complain that the soprano went counter to the score and played a blonde Floria Tosca since the radiant beauty of her appearance and her breathtaking gowns heightened the impact of the drama. Miss Corona sang well in this opera, using much of the time a lustrous, opulent quality and dynamic power. Owing to previous commitments, Michael Bartlett was unable to appear in the postponed performance and the Cavaradossi was sung by Joseph Cristea who was personable as the heroic painter. Frank Wennerholm was a youthfully impetuous Scarpia, inclined to be more violent than subtle. He is promising in voice and talent. Frederic White made Angelotti an outstanding figure. Frank Murray as Spoletta and Lawrence Harwood as Sciarrone were valuable adjuncts to the cast, and Lloyd Harris won a personal ovation for his splendid characterization of the Sacristan.

It was comforting to see George Schick back on the conductor's stand. The long and loud audience demonstrations of approval were all deserved by leader and instrumentalists, as were also the numerous curtain calls received by the principal singers.

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PALESTINE MUSIC GOES ON DESPITE STRIFE

By P. GRADENWITZ

TEL-AVIV.—There has hardly been so much enthusiasm and excitement in musical circles in Palestine as in the short period of Leonard Bernstein's visit. From the very first bars of the "Linz" Symphony by Mozart, with which the conductor opened the Palestine Philharmonic Orchestra's last subscription series, to the delicate charms of the Ravel Piano Concerto, played and conducted by Bernstein, from the romantic mood of the Second Schumann Symphony to the prophetic wisdom of Leonard Bernstein's own "Jeremiah" Symphony he completely captured the hearts of musicians and public alike.

The young conductor-pianist-composer stayed in Palestine three weeks only, and after a series of concentrated rehearsals and a short tour of the country he managed to give eleven concerts in the course of a fortnight. At an audition especially arranged for him, he chose Edith Goldschmidt to sing the vocal solo in his "Jeremiah" Symphony, a work that doubly impressed the all-Jewish audiences in Palestine. At the last concert, the work was performed before an audience of 5,000 at Ain Harod settlement in the Yesreel Valley.

ISCM Concert

The International Society for Contemporary Music was host to the American visitor in a concert, in which a Choir under Otto Lustig performed a Choral Suite by a Palestinian composer, Mordecai Starominsky, and the Palestine String Quartet, led by L. Fenyves, played a Concertino for String Quartet by another Palestinian musician, Oedoen Partos. Leonard Bernstein led an orchestral ensemble from the piano in Milhaud's "Création du Monde" and played his own piano version of Copland's "El Salon Mexico," as the Piano Sonata he had wanted to play had not arrived here in time. Klaus Kochmann was soloist in Bernstein's own youthful Clarinet Sonata.

BERNSTEIN CONDUCTING PALESTINE PHILHARMONIC.
(Photo © by R. Weissenstein.)

Münch Conducts

Before Bernstein, a number of extraordinary concerts were conducted by Charles Münch. A great event was the first performance in Palestine under his baton of Honegger's Symphonie Liturgique, the fine performance of which by the Philharmonic Orchestra left a deep impression. Nicole Henriot played the Schumann and Tchaikovsky (No. 1) Piano Concertos under Münch's direction, and another distinguished French pianist, Monique Haas, played Bach and César Franck under Otto Selberg's baton. Münch premiered Marcel Mihalovici's colorful "Capriccio Roumain" and gave an all-Palestinian concert with works by Boscovich, Ben-Haim, Brod and Lavry. Pnina Salzman was the soloist, while in a Jerusalem evening Rudolf Bergmann played the Brahms violin concerto.

HERBERT ZIPPER,
conductor of the new Brooklyn Symphony, comes to that post from the Philippines, where he headed the Manila Symphony until the Japanese invasion, and after the return of the Americans, led concerts for the armed forces and received a commendation from Gen MacArthur. Mr. Zipper, born in Vienna, after the Anschluss was sent to the Dachau concentration camp, afterward evacuated to Buchenwald. Finally released, he fled to Paris.

Janssen Holds Auditions

PORTLAND, ORE. — Werner Janssen, conductor, held auditions at the Portland School of Music for the Portland Symphony Orchestra, which will be a 70-piece organization. A reception was given at the Art Museum for Mr. Janssen to meet the music public of the city. At a board meeting of the symphony society, presided over by John Laing, president, 24 directors were chosen. Elected for three years were Henry Cabell, Mrs. Jan De Graeff, Richard Frank, William A. Healy, Mrs. Frederick Hunter, who serves as chairman of the women's committee of the society, Kurt H. Koehler, George L. Koehn and Harry Mittleman. For two years: Ted Gamble, Harry S. Grannatt, Larry Hillaire, Kathryn Hoyt, C. S. Jackson, George McKenzie, Arden X. Pangborn, Mrs. Joseph A. Minott. For one year: Frederick Greenwood, Herman Kenin, John Laing, Mrs. W. S. Lawrence, Jr., Thomas L. McCall, Sr., Charles E. McCulloch, Mrs. Alfred Parker and Harold Wendel. A schedule of 21 concerts is planned for 1947-48, Nov. 3 through April 14, with an extra concert for April 19, Monday evening concerts are: Nov. 3 and 17, Dec. 1 and 15, Jan. 12 and 26, Feb. 9 and 13, March 22 and 29. Sunday afternoon twilight concerts: Nov. 9 and 23, Dec. 14, Jan. 4 and 18, Feb. 1, 15 and 29, April 4. Ten soloists will appear with the symphony, according to James S. Hart, business manager.

Of artistic significance was the first program of the recently organized Portland Chamber Orchestra at the Neighbors of Woodcraft Auditorium, with Boris Sirpo as conductor. Members of the group play without compensation, merely for the joy of music. From the opening number, Overture to Orpheus (Gluck) the engaging quality of the music and its notable performance delighted a near-capacity audience. The program also included Concerto Grosso (Corelli), Concerto for Strings (Humphries), Concerto in D for Four Solo Violins (Vivaldi), with Mildi Dawes, Claire Hodgkins, Vernita Little and June Nagel as soloists, Three Pieces for Strings (Hindemith), Romance in C (Sibelius), Variations on a Theme by Tschaikowsky, Concerto in A Minor Based on Themes by Vivaldi (Bach). The conductor responded to prolonged applause with two encores.

Months of spring and summer brought many musical events, including a season by the San Carlo Opera under management of Ellison-White bureau. Carmen, Madame Butterfly, Faust, Barber of Seville, Trovatore and Rigoletto drew large crowds. Anton Coppola conducted. Other concerts of note under Ellison-White direction the past season were given by the Minneapolis Symphony under Dimitri Mitropoulos, Jascha Heifetz, James Melton and the San Francisco Symphony, with Pierre Monteux on the podium. All drew large audiences to the Auditorium.

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Pope Pius XII Attends Concert Featuring Works of Ancestor

ROME.—Of considerable interest was a choral concert given on July 9 in the presence of Pope Pius XII in the great Sala del Concistoro in the Vatican. At this concert, the Polish conductor Mateusz Glinski, who is also well known as the editor of Musica, Rome monthly, and as music critic of the Vatican newspaper Osservatore Romano.

At this unusual program, the musical works introduced were by the 17th century composer Asprilio Pacelli, who was one of the ancestors of the Holy Father. The musician left Rome in 1603 after serving as Maestro di Capella of the basilica di S. Pietro and took up a similar post in the service of King Zygmunt III in Poland, where he died. Glinski has published a monograph on this composer, and some weeks ago there appeared the first volume of Pacelli's complete works. Thus this concert was in the nature of a discovery of long lost riches. The Pope was reported to be deeply impressed by the beauty and noble expression of the works heard. The success of the solemn concert has induced the conductor to give other programs with his choir, and perhaps to undertake a tour in Italy and abroad.

POPE PIUS XII SPEAKS WITH CONDUCTOR,
Mateusz Glinski, after the first performance of the works of the Pontiff's ancestor, Asprilio Pacelli.

Oberlin Gives Bach Passion; Announces Concert Series

OBERLIN, O.—The Oberlin Musical Union of the Oberlin Conservatory of Music presented Bach's Passion According to St. Matthew recently at Finney Memorial Chapel. Maurice Kessler conducted, and soloists were Nellie Marie Stuart, soprano; Peter Kramer, boy soprano; Lydia Summers, contralto; Harold Haugh, tenor; and Bruce Foote, John MacDonald and Lee Wolovsky, basses.

The Oberlin Conservatory announces ten concerts for its 1947-48 season of artist recitals. The Cleveland Orchestra, George Szell conducting, will appear five times. Artists included in the series are the Juilliard String Quartet, Rosalyn Tureck, pianist; Jan Peerce, tenor; Robert Casadesus, pianist, and Jacques Thibaud, violinist. The season will begin about October 21 and end early in March.

The degree of Doctor of Music was conferred upon William Grant Still, American Negro composer, by Oberlin College during the commencement exercises on June 24. James H. Hall, professor of history and criticism of music at the conservatory, presented the degree. Dr. Still studied at Oberlin before joining the Navy during World War I.

Nat'l. Orchestral Ass'n. Members Win Symphony Posts

The National Orchestra Association, training orchestra under the baton of Leon Barzin, announces that 236 former members have been engaged as professional players in the 1946-47 season in 31 orchestras. Of this number, 79 were first desk players. The orchestras were the Baltimore Symphony, Boston Symphony, Buffalo Philharmonic, Chicago Symphony, Cincinnati Symphony, Cleveland Orchestra, Columbus Philharmonic, CBS Symphony, Dallas Symphony, Denver Symphony, Detroit Symphony, Indianapolis Symphony, Los Angeles Philharmonic, orchestra of the Metropolitan Opera, Minneapolis Symphony, NBC Symphony, National Symphony of Washington, D. C., New Orleans Symphony, New York City Symphony, Oklahoma State Symphony, Philadelphia Orchestra, New York Philharmonic-Symphony, Pittsburgh Symphony, orchestra of Radio City Music Hall, Rochester Philharmonic, St. Louis Symphony, San Antonio Symphony, San Francisco Symphony, Seattle Symphony, Utah Symphony, WOR Symphony.

El Paso Symphony in Outdoor Series

EL PASO, TEX.—Eight thousand citizens of El Paso gathered in the High School Stadium on June 27 for the opening of the El Paso Symphony's summer popular series under the permanent conductor, H. Arthur Brown. Local artists are appearing as guest soloists on the series.

VITTORIO TREVISAN
in June held his annual master class for voice teachers in Louisville, Ky. Mr. Trevisan has returned to New York to re-open his studio here.

Debut and Encore Concert Series Plans Fourth Season

The Debut and Encore Concert Series enters its fourth season this fall, again arranging for young artists from the Americas to make their debuts without cost, appearing with established artists in Town Hall. The series has instituted a system whereby "sponsor organizations" will cooperate by submitting material, artists and program ideas. Among these are the National Guild of Piano Teachers, the National Association for American Composers and Conductors, the Piano Teacher's Congress and the Leschetizky Association of America. Concerts on the Debut and Encore series are scheduled for Town Hall on Oct. 26, Feb. 26, March 14, April 15.

The series has commissioned a new work by a South American composer, to be performed by Salvador Ley, director of the Guatemalan Conservatory of Music at the opening concert. At the final event, Roland Gundry violinist, and Grant Johannesen, pianist, will play a sonata to be chosen in a contest sponsored by the National Association for American Composers and Conductors. Other artists appearing under these auspices will include Olga Pincula, soprano, Violet Banks, Negro soprano, and as yet unannounced winner in a national contest to be sponsored by the National Guild of Piano Teachers.

First Virginia Music Fete Draws Some 15,000

CHARLOTTESVILLE, VA.—Three concerts comprising the first Virginia Music Festival drew audiences totalling some 15,000 to Scott Stadium, at the University of Virginia. The National Symphony Orchestra, of Washington, D. C., under its conductor, Dr. Hans Kindler, provided the programs. Mona Paulee, mezzo-soprano of the Metropolitan, was soloist and the University's Glee Club was the assisting unit on the first program. John Powell, Virginian composer and pianist, was soloist at the second event. The final concert was all-orchestral and included the Handel-Kindler D Minor Prelude and Fugue, Mendelssohn's Italian Symphony, Brahms' First and Paul Creston's Frontiers. The second festival is announced for next June, when it is expected that a longer series will take place, including contests for high school groups. Edward R. Stettinius, former Secretary of State, is the chairman of the advisory committee.

Competition Extended

The competition for a prize of $500 offered by Florence Mercur for an American piano concerto, originally scheduled to close June 30, will close on Jan. 31, 1948. Fourteen concerti have been submitted already. Full information is obtainable from Paul Burton, 246 Fifth Avenue, New York 1.

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CAPITAL UNIVERSITY CHOIR TOURS

THE CHAPEL CHOIR
of Capital University, Columbus, Ohio, conducted by Prof. Ellis E. Snyder (below), on the return lap of a western tour, including 38 concerts in 17 states, June 10 through July 26. Highlights included concerts in Dallas, Kansas City, San Antonio, Phoenix, Los Angeles and St. Paul. In Los Angeles the choir made three albums of records for national release, one of Christmas music, another of hymns, and the third of secular numbers. Plans are being made for an eastern concert tour next summer.

NFMC Head Names Chairmen And Other Officers

Appointees to important chairmenships and to various offices in the National Federation of Music Clubs have been announced by Mrs. Royden J. Keith of Chicago, the newly elected president.

Foremost among these were the nine department heads who will shape the Federation program for the year to come. They are: Mrs. Maurice Honigman, Gastonia, N. C., Chairman of Extension; Mrs. Frederick C. Stoyle, Houghton, Mich., Chairman of Education, who will also serve as Chairman of Course of Study; Helen L. Gunderson, Louisiana State University, Baton Rouge, La., Chairman of American Music; Mrs. Sidney P. Small, Roanoke, Va., Chairman of Church Music; Mrs. Arthur T. Hafela, Orange, N. J., Chairman of Publicity; Margaret C. Smith, Washington, D. C., Chairman of Legislation; Mrs. John Alexander Jardine, Fargo, N. D., a past National President, Chairman of Finance; Mrs. Fred A. Gillette, Fort Worth, Tex., National Student Adviser; Mrs. J. A. Alexander, Florence, Ala., National Junior Counselor.

Mrs. Keith also announced the election of the following District Presidents: New England District, Mrs. Russell T. Hatch, Melrose, Mass.; Liberty District, Mrs. Thomas Hunter Johnston, Philadelphia, Pa.; Capitol District, Mrs. C. D. Townes, Waverly, Va.; South Atlantic District, Martha Galt, Canton, Ga.; Dixie District, Mrs. Luther A. Beene, Shreveport, La.; Great Lakes District, Mrs. Cedric Dowling, Jackson, Mich.; Central District, Mrs. James Allen Young, Chicago; Southwest District, E. Marie Burdette, Winfield, Kan.; Northern Lights District, Mrs. H. Carroll Day, Albert Lea, Minn.; Lone Star District, Mrs. Bard W. Paul, Dallas, Tex.; Rocky Mountain District, Mrs. Ralph Tapy, Albuquerque, N. M.; National Parks District, Vera Frey Beason, Salt Lake City; Northern Pacific District, Mrs. H. Bryan Johnson, Everett, Wash.; Southern Pacific District, Mrs. Roy Harmon Wolfers, Long Beach, Calif.

Hess Made Full-Time Head Of Cincinnati Conservatory

CINCINNATI, O.—Howard W. Hess has been appointed full time director of the Cincinnati Conservatory of Music and dean of the faculty, it was announced by Philip Wyman, president of the board of trustees. Mr. Hess became associated with the conservatory early last fall as a member of the artist piano faculty. Upon the death of Dr. John A. Hoffmann, director and dean, he was named acting director. His present appointment will mean concentration of all teaching activities under his direction.

Alice Hackett Pupils in Programs

FORT DODGE, IA.—Alice Hackett presented 23 pupils this spring to enter the National Auditions of the National Guild of Piano Teachers, with Alice Davis Berryman of Omaha as judge. The auditions were held in Miss Hackett's studio. In May, Miss Hackett presented two groups of students in public recital at her studio. On May 20, her pupil, Loran Olsen, presented a program at the Fort Dodge Women's Clubhouse for the Fine Arts Department of the Women's Club.

Ruth Belman in N. Y. Recital

Ruth Belman, soprano, gave her first recital on June 27 at the studio of H. Maurice-Jacquet. Good musicianship, artistic feeling and a warm quality of voice were indications of a promising future. Her program consisted of music by Bax, Mozart, Puccini, Sibella, Debussy, Rabey, Meyerbeer, Hahn, Schubert, Strauss, Wagner, Brahms, Jacquet, Grieg, Edwards and Youman. Mr. Jacquet was at the piano. D. B.

Delta Omicron Member Sings 325 Concerts in Hospitals

Elizabeth Johnson, member of the Alumnae Group of the Zeta Zeta Chapter (Denver, Col.) of Delta Omicron, national music sorority, has sung 325 concerts during the past three years to hospitalized veterans in the Rocky Mountain area. Recently she was saluted as "Toast of the Week" in a broadcast over KLZ, Denver's Columbia Broadcasting System local station.

The record of this broadcast was played at a musicale on June 23 at the home of Mrs. T. K. Krueger, the program also presenting a double bass duet, Leynda by Albeniz, arranged by Joseph Iodone and played by Helen Hinds and Elsbeth Holbrook; as well as a performance of the Bach Brandenburg Concerto No. 2 in F, played by Elaine Lenicheck, flute; Ida Cicotello, oboe; Ed Lenicheck, trumpet; Charles Zimmerman, Jane Spence and Lucy Molzer, violins; Ruth Krueger, viola; Clarence Molzer, cello; Helen Hinds, string bass; and Margaret Lytle, piano.

Mrs. Johnson is chairman of the music in Hospitals Division of the Colorado Federation of Music Clubs. Several years ago she toured with Ernestine Schumann-Heink on the latter's last tour of the United States.

James Morrison Singers Heard With Chorus Assisting

Artist voice students of James Morrison gave their third annual Town Hall recital recently, assisted by the new chorus of the Mutual Life Association, of which Mr. Morrison is conductor. A program of operatic arias and songs, duets and trios was given by June Patterson, Helen Pride, Carol Armstead, Victoria Ernst, Ernest De Fronzo, Bessell Arliss, Marie Giuliano, Stella Mongelli, Irene Holmes Talbot, Mary Miljan, Angela D'Alessandro, Anthony Spano, Stella Pischick, Mary Catalfamo, Elizabeth Palmer, James T. Boxwell, Bertha Savage, Alexander Hunter, Ruth Price Marshall. The singers displayed excellent vocal production and interpretation, and fine diction, and were rewarded by cordial applause from a capacity audience. D. B.

Kisch-Arndt Students in Steinway Recital

Students of Ruth Kisch-Arndt gave a recital at Steinway Concert Hall recently, with Susan Krausz at the piano. On the program were John Hurley, Sandra Decovsky, Harry Cotler, Alexander Boycun, Rita Schwartz, Vernon E. Taylor, Marian Am Rhyn, Phyllis Glick, Irma Landucci, John Williams, Cornelius Reid, Harriet Friedenberg, Mary Graham, Willie Thomas Jones. Jack Gloger, oboe, and Yrsa Dammann, second piano, assisted. All these singers study with Mme. Kisch Arndt at the New York College of Music.

Zenka Steiner Opens N. Y. Studio

Zenka Steiner, voice specialist, teacher of Daniza Ilitsch, Metropolitan Opera soprano, and Isobel Walters, concert and radio singer, has arrived in this country from Switzerland to resume the teaching of voice production and international repertoire. Mme. Steiner is an exponent of the Marchesi Method of bel canto.

Honored by Fraternity

Evangeline Lehman has been made an honorary member of the musical fraternity Sigma Alpha Iota.

RUTH BELMAN,
heard in recent New York recital. (Murray Korman Photo.)

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WINS HEROINE'S MEDAL.

Freda Draper, contralto, recently sang as guest artist during an Army Day celebration in Brooklyn, N. Y., then received the Medal of Freedom for saving the lives of several American fighting men in Luzon, the Philippines. Miss Draper was traveling with a USO unit on a military train which had a serious wreck, killing and injuring a number of passengers. The singer, according to a U. S. Army citation, located a box of first aid equipment, set up a first aid station and rapidly organized rescue work, lending invaluable assistance to a medical officer and several aid men.

NOTES ON NEW MUSIC

By GUSTAV KLEMM

Books

THE ROAD TO MUSIC, by Nicolas Slonimsky, $2.75. In this 167-page, attractive volume, the author adds another to the long list of books that covers music from stem to stern, the covering being done simply and designed for ready assimilation by both children and adults There are numerous drawings, some of them unique but quite effective. Since the author is an excellent musician and a broadly experienced writer with a delightful sense of humor, the book is well above the average and makes for a valuable volume. Many of the articles first appeared on the Children's Page of *The Christian Science Monitor*. Dodd, Mead & Co.

For Piano Solo

CLOTHES-PIN SOLDIERS, LADY BIRD'S WALTZ and HAWAIIAN BREEZES, by H. P. Hopkins. The first, a page long, is nearly all single notes, the melody line divided between the hands. Perky. The Lady Bird must have an injured leg, judged by the limping quality of the rhythm of the main section. One page. In the middle section, the melody is given, in single notes, to the left hand. The Hawaiian number is the best of the three and has the expected chromatic triplets. One page. McKinley Publishers, Inc., Chicago, Ill.

The second is in waltz rhythm and the bell sounds are simply but effectively realized. The melody of the main section, repeated at the end, is confined to single notes in the left hand. CHOPIN MEDLEY, by James Palmeri, 30c. This medley includes parts of the Nocturne, Op. 45, No. 1; Valse, Op. 70, No. 1; and *the* Polonaise. A modulatory measure or measures connects them. G. Schirmer, Inc., N. Y.

GAVOTTE FAUXBOURDON, by William O'Toole, 40c. An attractive gavotte making use of parallel first inversion chords, a musical development reached in the 14th century. On the last page, the composer gives a brief history of the fauxbourdon and shows its continuing use by the great composers, especially Debussy. PAN PLAYS HIS FLUTE, by William O'Toole, 30c. A good, two-page piece to exercise the student's imagination. The right hand is the flute and it moves gracefully above a left hand consisting almost entirely of droning, open fifths. VALSE PIROUETTE, by William O'Toole, 40c. In the main section, repeated, the melody moves between the right and left hands, the accompaniment being staccato, two-note chords. The mid-section forms a nice contrast. SHOPPING WITH MOTHER, by Leota Stilwell, 30c. Two pages, large notes. The melody line, with words, is shared by both hands. Single notes. Good THE CARAVAN, by Virginia Wines Scovill, 30c. A sharpened fourth gives this two-page piece in A minor an oriental flavor, further heightened by the open fifths and fourths of the bass. Words, too. WHITE CAPS, by Thusnelda Bircsak, 40c. The waves come tumbling in gaily in this little piece in 6-8, *Allegretto*. The left hand carries the melody and points up the rhythm. The mid-section consists largely of chromatic scale passages for the right hand. Effective. WALTZING LEAVES, by Thusnelda Bircsak, 30c. Two pages, large notes. The melody is in the left hand throughout. Easy. SLEEPY TIME, by Thusnelda Bircsak, 30c. An appealing lullaby in 2-4, the simple chords being given added interest by an added note here and there. The mid-section is broken between the hands. Good. Creative Music Publishers, N. Y.

Piano Studies

IN THE STYLE OF HANON, by Alexander Maloof, 75c. These excellent 28 original studies were inspired by the technical exercises the Frenchman, Charles-Louis Hanon, and provide a valuable collection for either beginner or more advanced student. A good volume to have on hand. Carl Fischer, Inc., N. Y.

Fritz Mahler Named Conductor Of Erie Philharmonic

Fritz Mahler has been appointed conductor of the Erie (Pa.) Philharmonic, it is announced by the Society's Board of Directors, succeeding John Metcalfe, founder and director of the orchestra, who resigned at the close of last season. The organization, according to the Society, will be expanded and negotiations are under way for soloists.

A nephew of Gustav Mahler, the conductor came to this country in 1936 and has become an American citizen. He was born in Vienna in 1903, and was graduated from the University of Vienna. In this country, he has conducted with the Philadelphia Civic Grand Opera Company, the Boston Pops Orchestra, the Denver Symphony, the Toronto Philharmonic, the Philadelphia La Scala Opera, and the radio orchestras of CBS and MBS. He is on the faculty of the Juilliard Summer School.

ALLDA MAE PRIGGE,

contralto, who recently gave a New York Town Hall recital, will be guest artist at the Cresmont Hotel, Eagles Mere, Pa., during September. (Photo by La-Nor Studio.)

SOLOISTS AT SIGMA ALPHA IOTA CONVENTION.

Nikolai and Joanna Graudan, cello and piano duo, will apear before the national music fraternity at its August convention in Detroit.

Leventritt Fund Piano Contest Closing Sept. 1

The Edgar M. Leventritt Foundation's date for filing applications for the pianist's award for the coming season has been extended until Sept. 1. The award, as usual, is an appearance with the New York Philharmonic-Symphony. Applicants may obtain blanks at leading music schools, or by writing the foundation, 30 Broad St., New York 4, N. Y. Applicant must be a resident of the United States or Canada of not less than 17 and not more than 25 years of age at time application is filed. No veteran is considered ineligible under this rule if, after deducting from his age the time spent in active military service, he would not be more than 25 years of age. The applicant must have made at least one public appearance as a pianist.

Salt Lake Forms New Orchestra

SALT LAKE CITY, UTAH. — Under the auspices of the Chamber of Commerce, the City Schools, and the Brigham Young University, an orchestra of about 30 musicians has been founded. Conductor of the orchestra is Allen Jensen, a graduate of the Eastman School of Music in Rochester, N. Y. The orchestra will also be heard over the Intermountain Network (Mutual) every Sunday from 9 to 10 p.m. in an hour's program.

Achron Writes New Scores

Isidor Achron has finished his first piano sonata, which he plans to introduce in his next Carnegie Hall recital, and is working on his first symphony.

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BERNICE FROST SAYS . . .

THE MOTHER-TEACHER

"Shall I teach my own child?" This is a question that has been before us for some time and has, in fact, been sent in by seven or eight mothers.

An honest answer could be given only after knowing both mother and child in all cases. The transition of a mother becoming her child's piano teacher, and of the child becoming the mother's piano pupil, can be delightful or it can be extremely unpleasant.

If a mother is willing to take time for experimentation, she will soon know what is best for both. The only difficulty with this arrangement lies in the possible discouragment of the pupil to such an extent that further study with anyone else might be impossible.

One case in particular—where the mother was the only progressive teacher in the small city—leaves no question in one's mind as to what should be done. In this case, the mother sounds so full of common sense that one is sure no difficulties will arise.

•

One mother wrote that in order to have her two children have the experience of "going to their piano lesson," she had them put on their hats and coats, and walk down the street a couple of blocks, and then come back to the studio (which was in the home), ring the bell and proceed as the other pupils did. The lessons were most successful; the children addressed their mother as "Mrs. Brown," and at no time was there any suggestion of the family relationship. This continued until the children outgrew the "front door" approach, but lessons continued until both children went to college. Both played well and the daughter majored in piano. A fine record, indeed.

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Mothers must answer this question themselves; no one else can really decide for them. In average cases—if there are other fine teachers in the community—it would seem better to have the child study with someone else. However, when this is arranged, the mother must in no way interfere by suggesting music to be studied, procedure to be followed, etc.

On the other hand, if a parent can teach her child, there is no association closer and more inspiring for the latter than having "Mother" for piano teacher.

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Early Advanced Grades

Just what is meant by the term "early advanced grades?" There seems to be such a difference of opinion as to grading, that I am uncertain of the grades included in the above grouping.

G. F., Arkansas.

Early advanced grades include the piano level between intermediate and advanced work. On the basis of seven grades, this level would be grades four and five.

Again—The Practice Hour

What am I to do when the parents of the child frankly state that I should "make" their daughter practise? They are otherwise intelligent people, but will assume no responsibility for this practice.

D. S., Missouri.

All that can be said in answer to your question is to tell the parents that the home practice is their responsibility and not yours; if they do not understand and there continues to be no practice, ask them to find another teacher.

Finger Action

Do you ever give a pupil technical exercises for high finger lift? Recent study with an artist teacher has confused me, since he insisted on no finger lifting.

M. V., Oklahoma.

Fingers must be strengthened and a firm action developed, but this must be done carefully in order to avoid tension. Finger activity (lifting) can be done and should be given the beginner until he has control of fingers. Do not strive for a high lift, and give each exercise with "lifting" and with "no lifting" at the same time. Your teacher probably meant that you yourself did not need such exercises.

Perfection of Detail

How can one have pupils gain in perfection of detail after working on phrases and sections first? I find there is no sense of the piece as a whole after working in sections, but I know no other way to work out the detail. Have you any suggestions? K. H., Maine.

Try some easier and shorter pieces wherein the pupil can get the details while working at the piece as a whole. When resuming study of more difficult work, take out the difficult sections as "exercises" rather than as sections, and do this before the pupil even plays the piece. After these have been practiced for a few lessons, start work on the piece as a whole and always go through it without stopping. Remember, no one ever attains true perfection of detail.

Sitting Positions

What is the proper sitting position for young children, and, when playing in recital, would you allow the pupil to use pedal even though the sitting position is disturbed? B. C., Indiana.

For daily work at the piano, pupils of five years or so should have a stool for their feet to rest on. The younger child of three and four years prefers to play in a standing position, which is really better for him, at least part of the time, when he is playing little pieces of wide keyboard range.

If no pedal extension is available, the pupil should use pedal in recital even though the position will be "a half sitting and standing one." The use of pedal is very important for the young pupil. Be sure that for practice hours there is a perfect stool for the support of the feet.

Thumbs and Arpeggios

In teaching the arpeggios to the intermediate pupil, how much should one stress the passing under of the thumb? Should the thumb pass under the second finger as soon as the second finger plays? Can the turning of the wrist slightly be avoided?

M. A., Oregon.

There are many fine teachers who want the thumb under or prepared as soon as the second finger plays. Personally, I find this not necessary as in many cases it causes a tension of muscles as well as a "bumpiness" of the second finger tone. Arpeggio playing is, after all, elbow playing; and one should stress a balanced position of each finger (as it plays) with the elbow. Establish a sound rhythmic flow in first arpeggio playing—a slow legato movement. Once the pupil gets the feeling of this, it will remain with him always in his playing of arpeggios. Try forgetting the "thumb under" and play with freedom of finger-wrist and elbow, balanced weight and careful listening, and the thumb will be taken care of without conscious effort.

Bernice Frost's Classes

Among Bernice Frost's summer activities were classes in Greensboro, N. C., at the Woman's College, University of North Carolina, and at Webster College of the University of St. Louis. Piano teachers from many states attended.

Up and Down the Guild Keyboard

TEKLA S. STAFFEL, San Antonio, Tex., Chairman of NGPT, experienced pianist and adjudicator, and teacher of Patricia Staffel, Paderewski Medal Winner. (Photo, O. Hegemann.)

The Question for August, put to representative Guild members, was: "Can the majority of persons be taught to sight-read?" The following answers were received:

Akron, Ohio. (Estelle Ruth): "Yes! Teach reasonable familiarity with the keyboard first. Develop accurate recognition of notes singly, in groups, and in patterns. Correlate as soon as possible. Devote a part of each lesson to playing, once through, a simple piece up to tempo. Phrase recognition (similarities and contrasts), is an indispensable development. Coordination is one of the greatest factors involved, and can be developed through consistent drill."

Holyoke, Mass. (Ruth H. Heidner): "Yes. Rhythm comes first, names of notes, then through daily drill comes mastery of spacing and intervals."

Syracuse, N. Y. (Ethel Connell Phoenix): "Yes. Most people, particularly adults, have a great desire to read. A thorough grasp of rhythm is at the root of this problem."

West Point, N. Y. (Mrs. Francis E. Resta): "Anyone can be taught to read. It is wise to learn names of notes first, then read direction-wise, and placement on the keyboard. Continuity of rhythm is extremely important."

Tampa, Fla. (Mrs. James A. Perry): "Yes, and the new Social Music Test is a great help. I found a number of pupils could prepare their usual 10-piece program and meet all the requirements of the Social Music Test as well. I shall continue this way—it makes readers of them all." G. W.

•

Roger Alan Pries, age eleven, pupil of Harold Pries, gave ten concerts in one month, embracing a large repertoire, under auspices of Lucile Johnson, Music Supervisor of Montgomery County, Maryland.

The 1948 Guild Syllabus is now available. It includes many new announcements, including increase of welfare fund, increase in cash prizes for Diploma Winners, and announcement of a coming syllabus on composition.

NATIONAL GUILD of PIANO TEACHERS

August Announcement

The following are 1947 Paderewski Memorial Gold Medal Winners:

Patricia Roberts, San Antonio, Texas.
Margaret Yoakum, San Antonio, Texas. Both pupils of Tekla Staffel, the only teacher with **four** of these winners.
Joyce Barnes, pupil of Rose Raymond, New York City.
Helen Dalbec, pupil of Gertrude B. Splane, Worcester, Mass.
Shirley Evans, pupil of Marie Waltman, Corsicana, Texas.
Laura Jane Klein, pupil of Mrs. Arthur Rosenthal, Newark, N. J.

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Lilly Windsor Tells of Her Engagement for Rome Opera

Lilly Windsor, the American girl who signed with the Rome Opera for the entire season of 1947-48, is back in New York. The soprano's latest engagement before her return was to sing over AVRO, Holland's great radio station in Hilversum, the appearance being the result of her success there in concert on March 8. She has been signed for a repeat broadcast in December on her way to Rome.

As there has been controversy over the statement by the Associated Press that Miss Windsor is the first American singer to have a regular contract at the Rome Opera in 25 years, the interviewer asked the singer for a first-hand story.

"The statement was issued," said Miss Windsor, "by John McKnight of the AP, who was present at the signing of the contract on May 9. He inquired of Maestro Gabriele Santini, artistic director of the Rome Opera, 'How long has it been since a similar arrangement has been made with an American?'

"Maestro Santini replied that the last had been with Edward Johnson when he was singing in Italy. Mr. McKnight asked if the maestro was positive there had been none since that time, and Mr. Santini shrugged his shoulders and said, 'If there were any, the singers denied they were Americans and gave Italian names.'

Examining the Records

"Mr. McKnight, to be absolutely accurate, asked if he might see the booking records of the opera to check into the matter. These were shown to him, and he found that, according to these entries, I am the first American to receive a regular, full-season contract with the organization in a quarter of a century. He did discover, however, that there were some Americans engaged for special performances who, just as the maestro said, apparently had changed their names in order to secure the appearances. One woman singer had given up her American citizenship and become an Italian national."

"Were you approached in Italy with the suggestion that you change your name?" Miss Windsor was asked.

"Yes. However, I saw no reason to do this, and answered that I would retain my own name and identity."

How Contract Was Signed

The next question was, "How did it come about that the Rome Opera summoned you for a contract?"

"When I arrived in Italy I first sang an audition for Tullio Serafin, at that time artistic director of La Scala of Milan. I had the tremendous encouragement of having him say he was interested in me for next season. Maestro Serafin appointed the coach Tieri to work with me without charge, the first time, I believe, this has been done for a singer not yet a member of La Scala. At the end of a month and a half I was definitely booked to open the season at the Arena di Verona on July 29 in Faust under Serafin. I hurried to write the good news to Mme. Olga Eisner, my teacher in New York.

"However, in May I went to Rome for an audience with the Pope. While I was there my manager, J. J. Vincent, took me to see Maestro Bellezza, who asked me to sing. He advised me to audition for the directors of the Rome Opera. I was unwilling to do this, as Maestro Serafin had made my engagement with him contingent on my not singing for anyone else. But Mr. Vincent and Frank Wenker, my publicity representative, persuaded me to do so.

"I sang my audition, then, for Maestro Santini and General Manager Giovanelli. When I had finished they came forward and asked if I was Italian. I said I was native-born American, and my parents were Viennese.

"The two spoke in Italian to Mr. Vincent—and the upshot was that the next Monday I was informed that I would sign a contract for the Rome Opera for a full season. The roles I shall sing have been decided upon—first, three performances of Faust and later La Boheme and Traviata." M. L. S.

Peabody Has Piatigorsky Scholarship

A new scholarship, the Gregor Piatigorsky Violoncello Scholarship, will come into effect at the Peabody Conservatory of Music, Baltimore, in the fall. The scholarship was established through the donation of the entire proceeds of a joint recital given last spring by Mr. Piatigorsky and Reginald Stewart, pianist and director of the Peabody Conservatory.

Joseph Saunders, former solo cellist of the New York City Symphony, has been appointed to the faculty of the Peabody Conservatory of Music, Baltimore, by Reginald Stewart, director, to succeed George Neikrug. He will also succeed him as first cellist of the Baltimore Symphony.

Ruth Slenczynski Returning In New York Recital

Ruth Slenczynski, pianist, will give a New York recital in Town Hall on Sept. 18, her first since 1941. Miss Slenczynski, now 22 years old, was a sensational child prodigy, playing in this country and Europe. At the outbreak of World War II, she and her family were in Paris and she had to cancel a world tour because of conditions.

Miss Slenczynski went into temporary retirement to study and play concerts occasionally. In 1941 she entered the University of California, where she became a member of the Junior Phi Beta Kappa, scholarship honor society. She was married to a fellow student, George Born, Jr., in 1944. During the war years, Miss Slenczynski played in the Opera House at San Francisco, in the University Auditorium and extensively for the armed forces.

Simonson to Design "Met" Ring Settings

Edward Johnson, General Manager of the Metropolitan Opera Association, Inc., has announced that Lee Simonson, noted American stage designed, has been engaged to design new sets for Der Ring des Nibelungen. The unabridged Ring Cycle has not been given at the Metropolitan for the past two years because the majority of the thirty-year old sets were beyond repair. It will be resumed for season 1947-48 in new garb.

A special campaign to raise the necessary funds for the remounting of these Wagner works is being carried on by the Metropolitan Opera Guild under the leadership of Mrs. August Belmont. Early in June, 50% of the goal had been already reached.

MARY and VIRGINIA DRANE, violin duo, with BRUCE SIMONDS, director of the Norfolk Music School of Yale University, on the school's campus preceding the Dranes' concert for the summer students on July 11 at Battel House, Norfolk, Conn. A reception was held for the artists at Faculty House. (Photo by Marion Ward.)

Hernried Reveals Brahms Data

New facts about the relations between Brahms and Wagner were revealed in a paper containing quotations from unprinted sources, read by Prof. Robert Hernried at the meeting of the Midwestern Chapter of the American Musicological Society in East Lansing, Mich.

Gerster-Gardini Singers Heard

Paula Rhodes, soprano from the Gerster-Gardini Studios, was heard in recital at the Concert Hall of the Federation of the Handicapped, singing Un bel di by Puccini and an aria from The Geisha by Sidney Jones. The young artist is an example of what may be accomplished by correct and diligent use of singing muscles in overcoming the effects of infantile paralysis.

A second program by Gerster-Gardini students offered new works by American composers. June Waldvogel, soprano, sang two groups of songs with words and music by Elizabeth Oldenburg, who accompanied the entire recital. Annette Simpson, assistant teacher and coach, sang three songs written by Ruth Kishel.

Other singers participating in the program were Henrietta Gemunder, mezzo-soprano; Paula Rhodes, coloratura; Doris Thorn, soprano; Terry McGuire, tenor.

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Anna Graham Harris Singers In Varied Assignments

Anna Graham Harris, singing teacher of New York and Hackensack, N. J., has many active artist-pupils, including Maureen Jamieson, contralto, and Helen Mahler, soprano, who were two of the four vocalists selected in statewide auditions by the Griffith Music Foundation for four concerts to be given in Newark, N. J., next season. Miss Mahler and Miss Jamieson will give the entire program of Dec. 14. Miss Jamieson also won the New Jersey Federation of Music Clubs contest for 1947 and appeared at their annual convention at Atlantic City in May.

Warren Harr is singing the baritone role of the Captain in Carousel, which is having a long run in Chicago. He is also understudy to the part of Jigger, one of the two leading male roles.

Robert Marshall, tenor, has been reengaged three times this season as featured tenor soloist at Radio City Music Hall.

Miami Opera Guild Extends Plans for New Season

A HELPING HAND

with a check for $1,000 in it is extended by Mr. and Mrs. Walter E. Olson, of Chicago and Miami Beach, to Dr. Arturo Di Filippi, director of the Miami Opera Guild, for the production of The Barber of Seville, given last spring. The Olsons are life members of the guild and members of its board of directors.

(Other picture on front cover)

For its seventh season the Opera Guild of Miami, under the direction of Dr. Arturo di Filippi, has already announced performances of Rigoletto in mid-January and Madame Butterfly in mid-March. George Schick has been re-engaged as conductor, and artists of the Metropolitan Opera will be imported for leading roles.

Dr. di Filippi, tenor, and head of the voice department of the University of Miami, arrived there just eight years ago. In the spring of 1942, he and his voice pupil, Kenneth S. Keyes II, conceived the idea of an Opera Guild and presented one performance of Pagliacci with a local cast. The following season the Guild had gained sufficient momentum to import one artist and, together with singers trained locally, a single performance of Traviata was given.

In 1944, although again just one recognized artist was obtained, the Guild began to "catch on," and three performances of Carmen were necessary to satisfy the interested Miamians. By 1945 the season expanded to four performances of Il Trovatore, a forerunner of the 1946 success, which boasted three Metropolitan artists singing Faust in five presentations.

Other Communities Visited

Last season La Boheme and The Barber of Seville had four performances each in Miami and for the first time Orlando and Ft. Lauderdale were visited. The company was transported in three chartered planes. Now other cities have expressed interest in the Miami Opera Guild's productions, and plans are under way for additional communities on next season's itinerary. In addition, a Junior Opera Guild is being formed to reach into the schools. This will swell the ranks of Miami music lovers even further.

Scenery for the productions has been produced locally and the chorus is trained by Otto Mrazek and Robert Reinert under Dr. di Filippi's supervision.

The development of the project has been accomplished by Dr. di Filippi with the aid of the Guild's President, Mrs. George Pawley; Vice Presidents, Mrs. Garland M. McNutt and William Walker, Jr.; Secretary, Mrs. William T. Hilles; Treasurer, J. Bruce Langdon; and Membership Chairman, Mrs. J. Bruce Langdon. Other members of the Executive Board who are helping to expand the list of over 500 permanent subscribers are Alex M. Balfe, Horace F. Cordes, Roy V. Ott, H. A. Joslin, Kenneth S. Keys, Mrs. W. H. Kindy, Mr. and Mrs. Walter E. Olson, Alexander Orr, Jr., George Corrigan, and Roy V. Ott.

ELIZABETH KABOOLIAN,

soprano, will give a recital in Town Hall on Sept. 17, with Nathan Price at the piano. Recent appearances of Miss Kaboolian include concerts in New Britain, Conn., Philadelphia, West New York, and one at the Waldorf-Astoria before the World Congress of Armenians.

Ernesto Berúmen Students In Piano Musicales

Ernesto Berúmen, pianist and teacher, presented students at the La Forge-Berúmen Studios during June and July. On June 1 works by Bach, Chopin, Schumann, Grieg, Debussy and MacDowell were played by Marjorie Mount, Jacqueline de Coppet, Ruth Crosby, Jacqueline Campanella, and Joseph McKibben. The musicale on June 8 included compositions by Bach, Chopin, Debussy, MacDowell, Niemann, La Forge, and others. The young pianists participating were Tommy Dineen, Rita Rapoport, Charlotte Harris, Linda Rosenthal and Thomas Mullady. Miss Rosenthal played, among other things, a number of her own, Dance of the Elves.

Joseph McKibben gave a recital on June 15, playing the French Suite of Bach in G major, a group of Chopin including the Scherzo in C sharp minor, and a modern group by La Forge, Debussy, Infante, Paderewski, and ending with the Toccata of Khatchaturian. Blanche Gaillard appeared on June 29 in a program of Brahms, Schumann, the Prelude, Chorale and Fugue of Cesar Franck, and a final group of Debussy and Rachmaninoff. The series ended with a recital by Thomas Mullady, on July 6. Mr. Mullady played a list of Bach, Beethoven, Chopin and Liszt.

Mr. McKibben and Mr. Mullady gave recitals at the Cornell Medical Center on June 10 and July 8.

Foreign Artists May Visit Holland

THE HAGUE.—Concertdirectie Dr. G. de Koos, wishing to clarify the status of music management in regard to official recognition by the Government, have made public a letter received from the Ministry of Education, Arts and Sciences of Holland. The letter is dated June 13, and reads: "Herewith I request you to communicate to me, before June 23, 1947, the list of foreign conductors and soloists with indication of their nationality you want to engage for the season 1947-48, as well as the amount you should need and for which a demand of foreign exchange has to be presented."

Dr. de Koos adds that at the same time assurance has been given him that in future the entry into Holland will no longer be refused to foreign artists, and that the labor permit for their concerts will be delivered in due time.

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Cincinnati Opera Is Popular with Throngs

By JOSSELYN LISZNIEWSKA FARMER

CINCINNATI, O.—The 26th season of the Cincinnati Summer Opera, as previously reported, opened auspiciously with a satisfying performance of Lohengrin, sung by Frederick Jagel, Rose Bampton, Astrid Varnay, and Osie Hawkins. Jagel proved to be his usual competent self. Miss Varnay was a richly dramatic Ortrud. Miss Bampton has a large circle of admirers in Cincinnati, who remember gratefully her appearances in such difficult roles as Norma.

Bruna Castagna gave an authentic and wholly convincing interpretation of Carmen. Her presentation this season seemed to gain in vocal depth and dramatic maturity; her Carmen is not simply a study in elemental passion but—an interestingly modern touch—suggests a psychological neuroticism that adds considerable dimension to the character. The opera also served to introduce Charles Kullman to this season's audiences, as Don Jose. Kullman, always a handsome figure on the stage, acquitted himself well in the Flower Song, but his most successful role to date was that of Rodolfo in La Boheme.

Aida and Love of Three Kings

Aida, the third opera of the season, was distinguished by some fine singing on the part of Marjorie Lawrence and Selma Kaye and an unusually spectacular *mise-en-scène* by stage director Anthony Stivanello, considerably aided by effective ballet on the part of Lucien Prideaux and Lydia Arlova.

But The Love of Three Kings, a major attraction of last season, was less successful dramatically. In the presentation of this opera, conducted by its composer, Italo Montemezzi, the orchestra distinctly came off best, the singers failing always to realize the subtle richness of the vocal score. It should be added, however, that this is difficult music and, by its generally static nature, unrewarding drama except in its violent second act, in which Virgil Lazzari gave his usual magnificent performance as the blind king bent on gruesome revenge.

Madame Butterfly and Il Trovatore rounded out the first week of summer opera. Hizi Koyke, long a favorite in Cincinnati, proved again that she can move an audience by a simple and apparently authentic performance as Cho-Cho San; Nino Scattolini, a newcomer to Cincinnati, made a favorable impression as Pinkerton, and Thelma Altman made much of the usually neglected role of Suzuki. Leonora in Il Trovatore proved to be Rose Bampton's most rewarding role to date, and the baritone of Enzo Mascherini, as the Count di Luna, met with enthusiastic approval.

Second Week's Series

Operas of the season's second week included Rigoletto, Martha, La Traviata, and Faust. Robert Weede, who several seasons ago made his debut as Rigoletto in Cincinnati, sang the role of the king's jester with great authority, and Josephine Antoine, as Gilda, brilliantly maneuvred the treacherous coloratura passages.

Equally adept and at vocal ease was Lucia Evangelista, who made her Cincinnati debut as Violetta in La Traviata and made a wholly sympathetic figure of Dumas' famous courtesan. Kullman as Alfredo was vocally competent, but somewhat overplayed the impetuousness of the character. Entirely satisfying was Enzo Mascherini as Germont, whose Di Provenza stopped the show.

Martha Has Successful Hearing

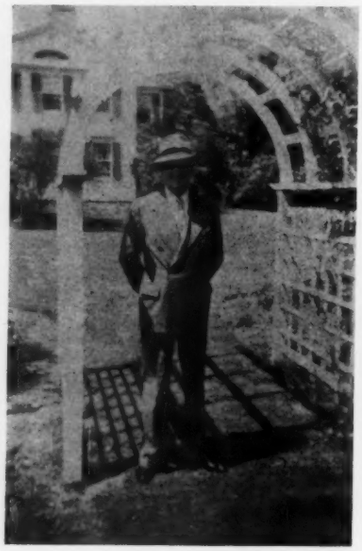
Miss Antoine made a lovely and ingratiating Martha in a performance happily approached as light rather than grand opera. The principals, including Thelma Altman, Carlton Gauld, and Eugene Conley, seemed genuinely to enjoy their work and communicated to the audience the lyrical joyousness of this well-loved standby. Eugene Conley's M'Appari was the vocal highlight of the evening. Mr. Conley again impressed Cincinnati with his fine musicianship and unusually clear tenor voice as Faust, which included in its cast Mary Henderson as a vocally if not dramatically wholly convincing Marguerite and Nicola Moscona as a properly diabolical Mephistopheles.

The third week of the season consisted of repeat performances of Madame Butterfly, Aida, Rigoletto, Il Trovatore, and Carmen, and the introduction of La Boheme. This Puccini favorite was sung by Norina Greco as Mimi, Charles Kullman as Rudolfo, George Czaplicki as Marcello, and Tina Paggi as Musetta. To this reviewer, it was a relief to see and hear the roles of Rodolfo and Mimi interpreted by personable young people with the proper vocal equipment and a sense of drama. Norina Greco, who had appeared earlier as Fiora in The Love of Three Kings, showed to much better advantage as Mimi and was particularly effective in the Addio of the third act and the death scene of the conclusion. Miss Greco's voice is clear, powerful, and well controlled, and her stage presence is happily unencumbered by the traditional "business" of grand opera.

Conductors Score

Special mention must be made of the fine performance of the Summer Opera orchestra and its conductors, Fausto Cleva, Paul Breisach, Italo Montemezzi, and Wilfred Pelletier. The orchestra, for the greater part recruited from the Cincinnati Symphony Orchestra, has often proved the star of the evening, and has frequently covered the inevitable ineptitudes of certain repertory operas.

If the season continues the same high standards for the three weeks which remained att his writing, Cincinnati will have had one of its most outstanding opera series.



EDGAR SCHOFIELD,
New York vocal teacher, enjoying a weekend at Watertown, Conn., during his summer teaching at the Juilliard School of Music.

Jenkins Pupil Wins Contest

Ellen Morrison, 19-year-old soprano, pupil of Louise Jenkins, recently won in final competitions for the RKO prize in Brooklyn theatres. Miss Morrison first sang in her neighborhood theatre, won $10; later competed against six other contestants, and was awarded $50. As a finalist, she won $100 and an appearance over WNEW.

IRENE SCHREIER,
pianist, pupil of Leonard Shure, was chosen for the second consecutive year as concerto soloist on the Boguslawski College of Music commencement concert, held June 22 at the Eleventh Street Theatre, Chicago. Miss Schreier played the Mozart Concerto in C.

New Italian Film Based On Rigoletto

A preview of the Italian film The King's Jester was presented in New York by the Superfilm Distributing Corporation recently. The picture, a dramatization of Verdi's Rigoletto, utilizes the master's music as a background. The vocal assignments are given to Ferruccio Tagliavini and Toti Dal Monte. The picture gains tremendously from Verdi's music which, interwoven with the play in a tasteful manner, enhances its effectiveness. With excellent English subtitles the plot can be followed easily, and the moving tale of the unhappy jester and father played by Michael Simon, noted European actor, the innocent Gilda (Maria Marcader), and the profligate king (Rossano Brazzi) proves exciting. H. W. L.

Donald Dame Records Song By Helen Thomas

Donald Dame has made a recording of Helen Thomas's latest song The Christmas Tree. He also sang it at Chautauqua, N. Y., and has scheduled it for his recital program for 1947-48. Miss Thomas recently was guest of honor on Gladys Patch Hour over WRUL, when she was interviewed and sang two of her songs, Tippie and the Circus and Tippie's Love Song. Edwina, creator of the cartoon Tippie, which inspired the Thomas songs on the subject, joined Miss Thomas on a program for children over WOR.

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HANDEL: Water Music (arr. Ormandy). Philadelphia Orch., dir. Ormandy. Columbia X-MX-278, 2 discs, $3.

SCHUMANN: Symphony No. 4 in D min. (Op. 120). Cincinnati Sym. Orch., dir. Goossens. Victor M-DM-1124, 3 discs, $3.85.

SHOSTAKOVITCH: Symphony No. 9 (Op. 70). Boston Sym. Orch., dir. Koussevitzky. Victor M-DM-1134, 3 discs, $3.85. N. Y. Philharmonic Orch., dir. Kurtz. Columbia M-MM-688, 4 discs, $5.

STRAUSS, Josef: Music of the Spheres Waltz. Cleveland Orch., dir. Leinsdorf. Columbia disc 12579-D, $1.

TCHAIKOVSKY: Symphony No. 6 in B min. (Pathetique, Op. 74). Hollywood Bowl Sym. Orch., dir. Stokowski. Victor M-DM-1105, 6 discs, $6.85.

Instrumental

CASTELNUOVO-TEDESCO: Tango; BAX: Mediterranean; POULENC: Presto; RAVEL: Nos. 6 and 7 of Valses Nobles et Sentimentales; MEDTNER: Fairy Tale; DEBUSSY: La Chevelure; RACHMANINOFF: Etude-Tableau; HALFFTER: Danza de la Gitana. Jascha Heifetz (violin) acc. Emmanuel Bay. Victor M-1126, 4 10-inch discs, $3.75.

MOZART: Adagio and Rondo (K. 617). E. Power Biggs (celeste), Phillip Kaplan (flute), Louis Speyer (oboe), Emil Kornsand (viola) and Josef Zimbler (cello). Victor 11-9570, $1.

TCHAIKOVSKY: Second Piano Concerto. Shura Cherkassky and Santa Monica Sym., dir. Jacques Rachmilovich. Concert Hall set A-M, 4 plastic discs, $9.

TCHAIKOVSKY: None But the Lonely Heart; Chanson Triste; RIMSKY-KORSAKOFF: Song of India; RUBINSTEIN: Melody in F; RACHMANINOFF: Vocalise; CUI: Orientale. Gregor Piatigorsky (cello), acc. Ralph Berkowitz. Columbia M-683, 3 10-inch discs, $3.25.

WIENIAWSKI: Violin Concerto No. 2 in D min. (Op. 22). Isaac Stern and N. Y. Philharmonic, dir. Kurtz. Columbia M-MM-656, 3 discs, $4.

Vocal

FRIML: Songs from Northwest Passage. Nelson Eddy (bar.) with chorus and orch., dir. Robert Armbruster. Columbia M-MM-690, 3 discs, $4.

FOLK SONGS: Loch Lomond; and Bendemeer's Stream. Thomas L. Thomas (bar.), acc. Jacob Hannemann. Victor 10-inch disc 10-1301, 75c.

POPULAR SONG FAVORITES by Youmans, Rodgers, Goulding, Weill, Raye, and Porter. Gladys Swarthout (mezzo) with Russ Case and his Orch. Victor M-1127, 3 10-inch discs, $3.

PUCCINI: Un Bel Di (Butterfly); Mi Chiamano Mimi (Boheme). Jeanette MacDonald (sop.) and Victor Orch., dir. Weissmann. Victor 11-9599, $1.

SHAKESPEARE: Excerpts from Henry V. Narrated by Lawrence Olivier, music by William Walton, with Philharmonia Orch. and Chorus, dir. Walton. Victor M-DM-1128, 4 discs, $4.85.

THOMAS: O! Men from the Fields; HOOK: Bright Phoebus. Marian Anderson (con.), acc. Franz Rupp. Victor 10-inch disc 10-1300, 75c.

One of the most praiseworthy recording endeavors of the last ten years has just been accomplished by Columbia with their release of the twelve Handel Concerti Grossi. By releasing those works they not only have added prestige to their catalogue, but plugged a long-standing gap in all American catalogues, since only scattered recordings of individual works by Handel in that form have ever been available.

Apparently Columbia has spared no pains to make these three albums outstanding. The recording is excellent, a touch of scholarship is provided with a booklet of informative program notes by Emanuel Winternitz, and just the correct ensemble has been chosen for the actual recording—the Busch Chamber Players. Adolph Busch, the conductor, is also one of the soloists, the others being Ernest Drucker (violin), Hermann Busch (cello) and Mieczyslaw Horszowski (clavier). Busch, of course, plays the violin, and is heard to good advantage. The ensemble, too, is spirited, the instrumental playing clean, and the interpretations at a high level of musicianship.

Nor can one praise the music too highly. Handel wrote the entire set in two months, and the notes flow as though they were penned in fever heat—as, considering the short time of composition, they probably were. There is no point selecting one or the other to illustrate their virtues; all are good, and the three albums that make up the set should be on the record shelf of every discriminating music lover.

Two Recordings of Shostakovitch Ninth

Hearing alternately the versions of Koussevitzky and Kurtz in the simultaneous recordings of the Shostakovitch Ninth serves only to illustrate that the Russian's imagination may be flagging. Some may point to what they call spirit and exuberance in the score; but there are long, dreary stretches, especially in the slow movement, that put an efficient check to all subsequent attempts at flippancy. Kurtz conducts slowly and painstakingly; to these ears the faster-moving Koussevitzky set has more imagination. Concerning the latter one is reminded of the remark made by a New York critic many years ago. A certain pianist, he wrote, played a piece at an intolerably fast tempo; but, he added, brightening, the piece thus came to an end that much faster.

Goossens is not at his most successful in the Schumann Fourth, which needs greater clarity and more technical finesse. The older Stock and Walter versions seem preferable. Also preferable to Koussevitzky's interpretation of the Bach Suites is the version by the Busch Chamber Players. Koussevitzky's conception of these works suffers from subtle touches where none are needed, and distortions in tempo when none are necessary.

The new recording of the Tchaikowsky Pathetique was scarcely necessary, since several good versions remain in the catalogues, but it can be stated that this is one of Stokowski's most successful attempts with the Hollywood Bowl Orchestra. Occasionally the recording is a little truer than life, being overamplified in spots, but it remains quite impressive.

One also must mention the Chicago Symphony recording of the two symphonic poems by César Franck, none of which has been available for many years. Psyché has some lovely, lyrical moments, while Le Chasseur Maudit, though less successful, builds up to a resounding climax. Both pieces should appeal to those who like the Franck idiom. Defauw conducts diligently and the recording is brilliant.

Tchaikovsky's Second Concerto

Although an excellent recording of the G major Piano Concerto by Tchaikovsky was made in England several years ago, it never was released here. Thus the Concert Hall set with Cherkassky and the Santa Monica Symphony is the only American version obtainable. It turns out to be an excellent recording, brilliantly but somewhat coldly played. The music will never replace the first concerto in popularity, though it has considerable merits of its own. Many balletgoers will recognize it as the score to Balanchine's Ballet Imperial; that is about the only hearing it gets nowadays. Several ill-chosen breaks are encountered in this Concert Hall set, which otherwise is up to par technically.

All of the pieces that Heifetz plays in his album are, not unexpectedly, Heifetz transcriptions. The magic of the violinist's instrument is ever-present, but few would claim ineffable musical solidity to the compilation. For more legitimate violin playing one must turn to the Wieniawski Concerto, played by Isaac Stern. Up to now the only recorded version in America has been that of Heifetz. That, however, dates back quite a few years, and cannot compete with this in quality of sound. As to quality of interpretation, there is little to choose. Both are great technicians, both have a beautiful tone and virtuosic sweep. In view of the added brightness of the new recording and the difficulties of obtaining its predecessor, the choice of this department would be the Stern.

Mozart's Adagio and Rondo was originally written for a now obsolete instrument called the glass harmonica, supposedly invented by Benjamin Franklin. Feeling that the celesta most closely matches the glass harmonica in tone, E. Power Biggs has used it for his recording. Despite the fact that Mozart wrote it as a novelty piece, the adagio movement has more than a quota of the sadness that marked the last year (1791) of his life. The rondo is more orthodox, with the familiar Mozart workmanship and charm. This unusual disc is worth owning. Performance and recording are satisfactory.

Shakespeare's Henry V with Walton Music

The album of excerpts from Henry V is taken from the British film of the same name. None of the supporting cast is used; Olivier has the floor to himself all the way through. Several of the major soliloquies are present, and Walton's music occupies a prominent place. Some editing has been done to the text; not enough, however, to constitute distortion. Between Olivier's nervous, occasionally full-throated elocution and Walton's pertinent musical commentary, the dramatic qualities of Shakespeare's verse are fully realized.

Some Vocal Discs

There is little to say about the other vocal discs. Thomas L. Thomas sings his popular airs with dignity, and one can only wish that Victor will eventually give him a good opportunity to display the fine characteristics of his voice. Anderson sings her two trifling pieces very well, and Miss MacDonald gives an artificial glitter to the two Puccini arias. Of Mr. Eddy in the suite of excerpts from the film Northwest Passage, one can merely state that not even a combination of every great baritone of the past all rolled into one vocal cord could make such music interesting.

R. K.

Veissi Invents Musical Typewriter

Jascha Veissi, violist, recently heard as soloist with the Boston Symphony Orchestra, Dr. Koussevitsky conducting, and with the Gordon Quartet in the season's Bach-Mozart Festival at Tanglewood, has perfected a Musical Typewriter.

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NEW PUBLICATIONS

Garden City Publishing Company has issued a new edition of The Music Lover's Encyclopedia (865 pp., $1.98), a volume originally compiled by Rupert Hughes in the '90's, completely revised and newly edited by Deems Taylor and Russell Kerr, the latter of the Musical Courier staff. The new edition brings the biographical notes up to 1946, and retains the exhaustive dictionary of musical terms and instruments. It contains about fifty essays on leading composers, radio, opera, jazz, modern harmony, the orchestra, various charts on compass of instruments, etc., and brief synopses of 90 operas with premiere dates. . . . F. J. Ullsperger has founded a Promotion Service for Contemporary Music. It is designed to assist the composer in getting works performed and published. There is a nominal registration fee for the service on the part of the composer.

Mona Paulee, mezzo-soprano, and her husband, pianist Dean Holt, are asking musicians from all over the States to submit their songs to them. The best twelve will be incorporated into their concert programs. . . . Dr. Gustave Reese, director of publication for Carl Fischer, Inc., has been awarded an honorary degree of Doctor of Music by the Chicago Musical College. In addition to his other activities, Dr. Reese is writing a continuation of his book Music in the Middle Ages, which will be completed some time this year under the title of Music in the Renaissance. . . . Murray Moskowitz and Jack Segal have been advanced to the positions of General Production Manager and Production Manager, respectively, for the combined interests of Music Publishers Holding Corp. (M. Witmark & Sons; Harms, Inc.; Remick Music Corp.; Advanced Music Corp.; and New World Music Corp.) Mr. Moskowitz is replacing the late George Glenz.

Maurice Whitney, supervisor of public schools in Glens Falls, N. Y., won the $100 cash prize and a publication contract for his woodwind quintet—Adagio and Fugue—in the Composers Press Contest. Publication went to Clair Leonard of the Vassar College music faculty for his Te Deum for mixed voices with organ accompaniment, and to Mary Alice Lippincott of Doylestown, Pa., for her song, The Piper. Announcement for the 1948 Publication Award Contest, which closes on March 1, 1948, calls for the following works: A song to a secular or sacred poem; Anthem for mixed chorus with organ accompaniment; Quintet for clarinet, French horn, violin, viola and cello (five minutes in length). Write the Composers Press, Inc., for application blanks. The prizes are the same as the current year.

The new Domenico Savino-Harry Robert Wilson choral series to be published by J. J. Robbins will include 12 modern choral compositions with all pages stitched together, rather than merely inserted between front and back covers. The firm is also publishing authentic Spanish editions of Sabrosura and Por Tu Amor. . . .

J. J. Robbins is issuing a series of well-known classics and folk songs in arrangements especially for children by Hugo Frey. It will be published under the imprint of Hamilton S. Gordon, Inc., a publishing house recently acquired by Robbins, and will be called The Children's Hour. Mr. Frey has also been appointed music editor of the John Franklin Co., and plans to modernize and refurbish its catalogue. . . . U. S. State Department has bought scores and parts of Gould's Spirituals for the Information Libraries abroad. . . . Elkan-Vogel Co., will publish the prize-winning composition of the Eurydice Chorus Award. Further information can be obtained from Katharine Wolff, Philadelphia Art Alliance, 251 S. 18th St., Philadelphia 3. . . . Richard Franko Goldman has made arrangements with Mercury Music Corporation for the publication of his edition of the Berlioz Funeral and Triumphal Symphony for Band.

Miniature Scores

CONCERTO No. 2, for cello and piano, by Darius Milhaud. Associated Music Publishers, Inc., N. Y. $3.50.

Dedicated to Edmund Kurtz, this concerto was played by him last season in New York. It is in three moments—Gai, Tendre, and Alerte (a long and refreshing way from the standard allegro-andante-allegro indications). The music bears the typical Milhaud polish and workmanship, and affords the cello soloist some interesting problems. All professional cellists will wish to investigate this score, the material for cello and orchestra being as limited as it is. There are enough live moments in it to compensate for those sections where the composer is merely marking time.

SINFONIA TRIPARTITA (Symphony No. 4), by Vittorio Rieti. Associated Music Publishers, Inc., N. Y. $2.50.

Piano Concerto

CONCERTO IN A MAJOR, for piano and orchestra, by Handel-Beecham. Mills Music, Inc., N. Y. Two-piano arrangement, $3.

Sir Thomas Beecham wrote this work for his wife, the pianist Betty Humby. Taking a number of unfamiliar Handel themes, he assembled them into a four-movement concerto. The procedure is somewhat unorthodox, but many pianists will wish to examine this work, for it is tuneful, off the beaten path, and effective without being too difficult. The four movements consist of an Introduction and Chaconne, Romanza, Minuet, and Finale. In this edition the orchestra is arranged for second piano.

For Wind Instruments

FOR THE GENTLEMEN, by Oliver Shaw; CAPRICE IN F, by Francois Roberday; transcribed and edited by Roger Smith. Mercury Music Corp., N. Y. Complete (score and 5 parts) $2.

Both of these short, simple pieces were written by little-known composers of the past. Oliver Shaw (1778-1848) was a New England teacher and composer. His compilation entitled For the Gentlemen, according to Roger Smith, is the first American music for woodwind ensemble. The original scoring was for flute, 2 B flat clarinets and bassoon. In the present edition an oboe may be substituted for one of the clarinets. Roberday (Ca. 1630-Ca. 1680) was an organist of a church in Paris and at the Austrian Court. This Caprice is taken from an organ work and scored by Smith for two trumpets, trombone or horn in F, and second trombone. These are of medium difficulty and should be very useful in music schools.

For Cello and Piano

MELODY IN E FLAT, by John Duke. Elkan-Vogel Co., Inc., Philadelphia. 60c.

Duke has written a conservative, salon-like piece in the key of E flat, with a very broad melody. The cello part is all cantilena, and the piano accompaniment is simple. Unpretentious in its layout, it might interest amateurs or students.

For Piano Solo

SPANISH RHAPSODY, by Franz Liszt. Paragon Music Publishers, N. Y. $1.50.

Liszt subtitled this work Folies d'Espagne and Jota Aragonesa. It is based upon the same theme—a traditional Spanish folk tune—which Corelli used for his violin variations. Liszt's version is tremendously difficult, and is primarily for concert technicians of the first rank. It is rather long and in two broad sections, though the folk theme returns momentarily at the end in a grandiose form. The present edition is that of Emil Sauer.

PRELUDIO Y DOUBLE FUGA, by Faustino del Hoyo. Edward B. Marks Music Corp., N. Y. $1.

Awarded the Musical Courier prize last year for the best piano work by a composer of the Latin-American republics, this piece is a thoughtful, melodious composition somewhat patterned after the Mendelssohn Preludes and Fugues. The Prelude here has a singing melody over a six-eight rhythmic figure, and some two-against-three problems are encountered. The double fugue is well worked out, in a traditional manner, and is treated more pianistically than most specimens of its kind.

FINGAL'S CAVE, by Mendelssohn; RUSSLAN AND LUDMILLA OVERTURE, by Glinka. Transcribed for piano by Irwin Freundlich and Dorothy Cadzow respectively. Heritage Music Publications, Inc., N. Y. $1 each.

The Fingal's Cave (or Hebrides) Overture is presented in a faithful reduction by Irwin Freundlich. Without being unduly difficult it manages to capture a good deal of flavor of the orchestral score. Russlan and Ludmilla, less pianistic, is easier, as far as the notes go, but must be played at a very fast clip. Both transcriptions are well handled and could be very useful for music appreciation teachers.

Vocal Score

MESSIAH, by Handel. Carl Fischer, Inc., N. Y. $1.25.

This is a new edition of Handel's Messiah, edited from the original sources by Dr. J. M. Coopersmith. He has collated all of the original manuscripts in the hope of correcting "the errors of commission and omission which have accumulated over a long period." The preface to this edition has a long section showing differences from previous editions; some are considerable, especially in the final Amen chorus. An appendix lists Handel's own variants of several excerpts from the oratorio.

CHORAL MUSIC ISSUED

SATB

THE DEVIL AND THE FARMER'S WIFE, arr. by Elie Siegmeister. A lively and humorous New York State Ballad cleverly arranged, to be sung *a cappella*, is is this addition to the American Folk Song Series. Edward B. Marks Music Corp., N. Y. 30c.

SOON—A WILL BE DONE, arr. by Leslie R. Bell. This setting of the old Negro spiritual is sung with an easy rhythmic swing, and has a piano accompaniment for rehearsal use. Mills Music, Inc., N. Y. 20c.

A! FREDOME, by Carlos Chavez. A contemporary setting of the Scottish poet, John Barbour (1320?-1395) text translated into modern English by Willis Wager. RAILROAD REVERIE, by John Sacco. With lyrics by E. R. Young, this song for four-part chorus of mixed voices and piano has a prominent tenor solo. It is in the light, happy vein. MACDONALD'S FARM, arr. by David Strickler. A new setting of the traditional song for full chorus of mixed voices to be sung *a cappella*. G. Schirmer, Inc., N. Y. 20c, 25c, and 35c, respectively.

SAB

COME WHERE MY LOVE LIES DREAMING, arr. by Carl F. Mueller. The Stephen C. Foster song dressed up for three-part chorus of mixed voices with piano accompaniment. RUSSIAN PICNIC, by Harvy Enders. The words and music of this piece are based on Russian folk tunes. In addition to the full chorus of mixed voices there is an incidental soprano or tenor solo. The piano accompaniment is also available in an arrangement for two-pianos, four-hands. G. Schirmer, Inc., N. Y. 16c and 20c, respectively.

SSATBB

SCHUCKIN' OF THE CORN, arr. by Walter Preston. SOURWOOD MOUNTAINS, and HE'S GONE AWAY, both arr. by Arthur Lief. These three folksongs are from the repertoire of the Margaret Dodd Singers. The first is a song from Tennessee and the other two are from the Appalachian regions. Music Press, Inc., N. Y. 15c, 20c, and 20c, respectively.

SATBB

OLD BANG'AM, A LA PUERTA DEL CIELO, PER SPELMANN, and THE WEE COOPER OF FIFE; all arr. by Margaret Dodd with the exception of Wee Cooper of Fife which was arranged by Arthur Lief. Beginning with the first mentioned, these songs are derived from Virginia, the Southwest of the U.S.A., Minnesota by way of Norway and North Carolina. All in this series of ballads and folk songs of America, have been recorded by Hargail. Music Press, Inc., N. Y. 10c, 15c, 20c, and 20c, respectiely.

TTBB

WHEN SILVIA SINGS, by William Berwald. Set to a verse of Samuel Pitts Duffield, this four-part chorus of men's voices is sung *a cappella*, and there is a piano accompaniment for rehearsal only. G. Schirmer, Inc., N. Y. 15c.

Unison

THE SILVER DREAM SHIP, words and music by Grace Leadenham Austin. For two equal voices, this piece has a rather slow paced rocking rhythm in 6/8 time. A quarter and eighth note pattern against three-eighth notes predominates in a pleasant easy going melodic pattern. McLaughlin & Reilly Co., Boston. 15c.

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Activities of the Artists

Arrangements have been made for the Vienna State Opera to present a season at the Royal Opera House, Covent Garden, London, between Sept. 16 and Oct. 4. Operas to be given are Fidelio, Don Giovanni, Salome, Cosi fan Tutte and Figaro.

Lilly Windsor, American soprano, recently engaged by the Rome Opera, has signed a three years' contract with J. J. Vincent, New York manager.

Rosina Lhevinne will join Vronsky and Babin in playing the Mozart Concerto in F for Three Pianos next season in the third concert of the Little Orchestra Society's series at Town Hall and the Brooklyn Academy. This is Mme. Lhevinne's first New York appearance since 1944. This summer she is teaching a master class at the Los Angeles Conservatory of Music.

Marguerite Kozenn, soprano, and Julius Chajes, composer-pianist, sailed on July 18 for their second concert tour of postwar Europe. They will appear in Paris, Zurich, Vienna, Prague and Bucharest. In a radio concert they will program Negro spirituals, American Indian songs and music by George Gershwin, Virgil Thomson and other Americans.

Carl Friedberg is back in New York after holding a three weeks' master class at the University of Kansas City, Kansas City, Mo. Several of the young pianists are coming to New York in September to continue their studies with him.

The American Youth Orchestra, Dean Dixon, conductor, gave a special Concert for Young People for the boys and girls of Brooklyn at Thomas Jefferson High School on June 25. Besides the symphonic program, the second act of Rossini's Barber of Seville, staged and directed by Anthony Amato, was performed.

Bronislaw Gimpel, violinist, departed on June 23 for Vienna, to give the first performance in Europe of Korngold's Violin Concerto in two concerts with the Vienna Philharmonic under Otto Klemperer.

Joseph Shortmeyer, tenor, was guest artist at a testimonial dinner to the Hon. William B. Rourke, newly appointed Commissioner of New York City Department of Purchase, on June 26 in the grand ballroom of the Hotel St. George, Brooklyn. Carl Kuhlmey was at the piano.

Elisabeth Schumann, soprano, after concerts in England, Scotland and Ireland beginning in May, gives two recitals in Hamburg for British and American occupation forces. She returns to the United States in October for concerts and to teach privately in New York. She has resigned from the faculty of the Curtis Institute.

Alexander Sved, baritone of the Metropolitan Opera, returns to New York this month from Europe, where he sang Hans Sachs in Meistersinger at La Scala in Milan; concerts at the Festival in Florence; Opera performances in Pisa, Venice and Trieste (Tosca, Trovatore, Traviata and Masked Ball) and Rigoletto in the open air performances in Caracalla. Mr. Sved made records for Cetra which will be released in the United States in the fall.

Claudio Arrau, pianist, played the concluding recital of his Australian tour on July 19 in Sydney, and departed for home on July 21. Through August and September he is taking a vacation.

Mr. and Mrs. Leroy Anderson are the parents of a son, Eric Russell, born on June 29. Mr. Anderson is composer and arranger for Mills Music, Inc., and the Boston Pops Orchestra.

Alice Gordon-Smith is the winner of the New Jersey Federation of Music Clubs' choral composition prize for 1947. Her composition, Spring's Awakening, arranged for women's voices, was sung by a choral group at Atlantic City at a recent conference of the federation.

Joseph Szigeti, violinist, sailed on the SS. Queen Elizabeth on July 17 to appear in Great Britain (the Edinburgh International Festival in August and six recitals in London under the auspices of the BBC with Artur Schnabel, William Primrose and Pierre Fournier), Switzerland, France, Belgium, Holland. He returns to this country in mid-December.

Sylvia Marlowe, harpsichordist, sailed on June 30 to play over the BBC in London, the Dutch Radio in Hibersum and The Hague, and the French Radio, and to give a recital in Paris. She returns here the end of October.

The recently reorganized Galimir String Quartet (Felix Galimir and Max Weiser, violins; Walter Trampler, viola, and Mosa Havivi, cello) played at the Baltimore Museum of Art on July 15, their return to the concert platform after military service.

The Cultural Division of the National Negro Congress announces that it will hold auditions on Sept. 9 and 1 in New York for young Negro musicians in all instrumental and vocal fields. Winners will be presented in a series of three concerts sponsored by the division at Town Hall next season. Applications may be obtained by writing to the Cultural Division, National Negro Congress, 307 Lenox Ave., New York, N. Y.

Andor Foldes, pianist, will give first performance at his Carnegie Hall recital on Oct. 20 of the Sonatina No. 3 of Jacques de Menasce. Next season he also will premiere Robert Russell Bennett's new Piano Concerto, written for Mr. Foldes.

Louis Graveure, now in America, will be represented by Concert Management Ray Halmans. His first concert appearance is scheduled for Town Hall on Oct. 19.

Jess Walters, baritone, arrived in New York on July 15 after a successful season as a leading artist at Covent Garden Opera, London.

Gladys Swarthout sang on July 29 at the Watergate, Washington, D. C., with the National Symphony in their closing concert of the season. Aug. 3 Miss Swarthout sings at the Mississippi Valley Festival, and, Aug. 8, with the Buffalo Symphony, Dr. Frank Black conducting.

Margaret Daum, at her country home on the New Jersey coast, is working with the Kiwanis Club on plans for a concert at Manasquam to raise money for a music scholarship to her alma mater, Ithaca College. This spring she was elected to the college's board of trustees, and recently retired as national president of the Alumni Association.

Ray Lev gave piano recitals over WNYC on the five Wednesdays of July.

The Mascagni Opera Guild, at the Community Center, gave performances of La Boheme, July 9; Cavalleria Rusticana and Pagliacci, July 16; Lucia di Lammermoor, 23; and Tosca, 30. Verdi's Ernani is scheduled for Aug. 6.

Izler Solomon, conductor of the Columbus Philharmonic, will be guest conductor of the NBC Symphony on Sept. 28 and Oct. 5.

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IN 22nd GRADUATION OF CLEVELAND INSTITUTE OF MUSIC, held in Willard Clapp Hall on June 12, Bachelor of Music degrees went to (front row, l. to r.) Sol Goldman and Sidney Harth, violin; Bruce Rose and Richard Moorehead, voice; (back row), William Duffield, clarinet; Louise Davis Savage, voice; Beatrice Krebs, Patterson Story Kuntz and Julius Selker, voice; and (not in the photograph) to Philip Mack, voice, and Florence Wilkof Winston, piano. Master of Music degrees went to Flora True Bowen and Maxwell Powers in composition and Marcile Cox Mack, theory. The annual prize award, given by the Alumni Association to the student with the highest scholastic average, was bestowed on Rico Pallotta. Leyton Carter, director of the Cleveland Foundation, gave the commencement address, and diplomas were presented by Ralph S. Schmitt, vice-president of the board of trustees, and by Beryl Rubinstein, director of the institute.

MUSIC PROMOTION DINNER IN BUTLER, PA.

Jack Petrill, president of the Associated Concert Bureau of New York and the Industrial Recreation Bureau, was central figure and guest speaker. Seated (l. to r.) Mrs. Henry B. Johnson, president of the Tuesday Musical Club; Helen Heiner; Music Week chairman; Mr. Petrill; the Rev. T. Leroy Hooper, pastor of the First Methodist Church. Standing, Mrs. John W. Krisko, concert chairman; C. Everett Spang, the club's industrial chairman, and Anton Schubel, associate of Mr. Petrill. (Photo by Butler Eagle.)

Novello Work Premiered At St. Louis Opera Bow

ST. LOUIS, MO.—The twenty-ninth annual season of St. Louis Municipal Opera opened with the American premiere of Ivor Novello's Dancing Years which, mounted by Watson Barrat with several gorgeous stage sets, presented stage pictures compensating in large measure for a show that by reason of too much dialogue is adapted more for an intimate indoor theatre than for the vast expanse of the Forest Park amphitheatre. The musical score is pleasing but had there been several more numbers, the over-all effect would have been greatly enhanced. Edwin McArthur, now in his third season as musical director, extracts the utmost from his large chorus and fifty-piece orchestra and is considered one of the real stars of the organization.

Nina Rosa, No, No, Nanette and Rose Marie have had their revivals thus far this season, the latter, now in its seventh production, establishing another attendance record. In spite of some inclement weather at the beginning of the season, together with a two weeks transportation strike, the attendance has been normal and with the passing of these deterrent factors, the S.R.O. sign is on nightly display.

Apple Blossoms, the musical comedy with music by Fritz Kreisler and Victor Jacoby will be the fifth production with a cast including Edward Roecker, Brenda Lewis, Pittman Corry, Jean Bartel and the dance team of Tihmar and Rosay in collaboration with the corps de ballet. The season will also include Die Fledermaus, Sally, Chimes of Normandy, Naughty Marietta, Babes in Toyland and two weeks of Show Boat.

The Little Symphony concerts under Stanley Chapple are gradually outgrowing the capacity of the Washington University Quadrangle. From a small beginning thirteen summers ago the concerts now attract an average attendance of more than two thousand for each of the six Friday night events. Mr. Chappel conducted the first two programs and is to return for the sixth. In the interim, two events will be under the baton of Francis Madeira, conductor of the Rhode Island Philharmonic orchestra, and one will be presided over by Max Steindel.

Among the soloists heard thus far was Eugene Haynes, young Negro pianist, student at Juillard School, who made a fine impression with his playing of Mozart's D minor concerto, a Brahms Intermezzo and Ravel's Jeux d'eau. Jean Browning, who recently was married to Mr. Madeira, was cordially received for splendid singing of arias by Gluck, Verdi and Bizet.

O. C.

Associated Concert Bureau Organizes 2nd Annual National Auditions

The Associated Concert Bureau, Inc., of New York City, will start its second annual national auditions throughout the United States in September. This will be an even more extensive auditions program than the bureau undertook last year, when it auditioned over a thousand artists from all sections of the United States in New York City and presented 16 of those adjudged best in Carnegie Hall.

This year, the Associated Concert Bureau will go into the forty-eight states in search of talent, auditioning in 97 cities. There will be city and state concert auditions, with winners from each state to be presented in concert in New York. Sixteen finalists will be heard at Carnegie Hall on April 13, 1948, and there will be cash awards totalling $6,000, an announcement states.

"It is the purpose of the Associated Concert Bureau to provide greater opportunities for young artists in this country," says Jack Petrill, head of the organization. "The proposed second annual auditions will offer chances to artists of piano, violin and voice, in even the most remote sections of the United States, to gain recognition in their chosen field of music."

Complete information may be obtained from the Associated Concert Bureau, Suite 853, 1775 Broadway, New York 19, N. Y.

IN THE STUDIOS

Lucille Kellogg recently presented An Evening of Song in the Little Theatre of the West Side Branch YMCA in New York featuring student-artists Stefania Batory, Mary Varay, Marion Adams, Jean Varay, sopranos; Carla Stuart, contralto; Mary Kovacs, mezzo-soprano; Fernando Gude, tenor; Bertram Rowe, bass-baritone. Everett Tutchings, Richard Saunders and Vincent de Sola assisted at the piano.

Julie Lindheim, five years old, piano pupil of Mrs. A. Theodore Gaillard, gave a recital at Mrs. Gaillard's studio on July 11.

Irma Swift, teacher of voice, announces the reopening of her New York studios on Sept. 3. On June 19, Miss Swift presented her pupils from the music department of Hunter College in recital at the Hunter Playhouse.

The New York College of Music, Arved Kurtz, director, recently presented a broadcast over WNYC and WNYC-FM with Otto Herz at the piano.

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New coloratura soprano of the Philadelphia Opera Company, making operatic debut as Gilda in Rigoletto at Teatro Quirino, Rome, and appearing in same role as well as Lucia at the Teatro Lirico, Milano.

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130 West 56th Street, New York City **CIrcle 6-9778**